



## McGraw-Hill Series in Speech

CLARENCE T. SIMON, *Consulting Editor*

*Baird*—DISCUSSION: PRINCIPLES AND TYPES

*Baird and Knower*—GENERAL SPEECH

*Brigance (Ed.)*—A HISTORY AND CRITICISM OF AMERICAN PUBLIC ADDRESS

*Callahan*—RADIO WORKSHOP FOR CHILDREN

*Van Dusen*—TRAINING THE VOICE FOR SPEECH

McGraw-Hill Series in Speech  
CLARENCE T. SIMON, *Consulting Editor*

---

General Speech  
An Introduction

## GENERAL SPEECH

Copyright, 1949, by the McGraw-Hill Book Company, Inc. Printed in the United States of America. All rights reserved. This book, or parts thereof, may not be reproduced in any form without permission of the publishers.

tion has prompted us to attempt a thorough job of helping the student to understand what is needed.

A systematic treatment of the principles of effective speech should direct special attention to the problems with which the beginner most needs help. This obligation we have tried to meet in three ways. The first point of emphasis is upon the social processes of speech. The personality of the speaker and his adjustment to his audience are central features of this process. We believe that this emphasis is a natural one, close as it is to the most common awareness of speech.

The second primary consideration is the methods of improving speech. This objective, we hold, is best achieved if its three phases operate together. They include the formation of desirable attitudes toward speech, the development of an understanding of the principles involved, and the achievement of some skill in the application of these principles to the development of speech habits.

The third point we attempt to stress is the dependence of effective speech upon the development of ideas. Speaking is a process of thinking. Without sound development of the ideas and convictions we would communicate, we cannot expect to speak well. These points of emphasis in the text are consistent with the common objectives of general education.

The book is sufficiently broad in its treatment of principles to permit the student and teacher to adapt individual and group differences to speech needs and abilities. Many exercises are included in each chapter, from which selections may be made as needed. Chapter references and appendixes supplement the content of the chapters. The entire text may be followed through for longer courses, or chapters may be selected for shorter term study.

The chapters have been arranged in the proper, natural sequence for speech improvement. We believe that the student should start at once to practice the principles as they are presented. Exercises should be functional and complete. As the student, under competent criticism, acquires experience with the elements of good speech, he is better prepared to see the value of more intensive work on specific processes and principles. The

# General Speech

## An Introduction

by A. CRAIG BAIRD

*State University of Iowa*

AND

FRANKLIN H. KNOWER

*The Ohio State University*

FIRST EDITION

*New York      Toronto      London*

*McGRAW-HILL BOOK COMPANY, INC.*

1949

omists, and others will take into account the events of Dec. 26, 1941, when Winston Churchill spoke the mind of Great Britain to the mind of America.

This is speech in communication—a speaker, an occasion, an audience, and a speech. The historic aspects of this example, to be sure, are exceptional. But the illustration does suggest the focal point of emphasis of this book. Speech is a form of practical communication and closely tuned to the world in which we live. Such oral communication aims at helping us handle problematic situations and meeting our responsibilities in dealing with those situations.

Exactly what role does speech play in our lives and in our social behavior? More specifically what will the study of this art contribute to my personal development? To my activity in the community and nation? What should I learn about speech to make my speaking performances effective? What types of speaking activities should I study? What should I learn about communication? Securing audience response? Proper emotional and intellectual control of myself? Development of confidence? A well-balanced attitude toward my audience? My speaking voice? Articulation and pronunciation? Bodily control? Oral language? Speech construction? These and similar questions we shall attempt to deal with in the following pages.

#### SOME VALUES OF SKILL IN SPEECH

##### *Your Purpose in Oral Communication*

Why study speech? Why attempt to improve in oral communication? You are not thinking in terms of becoming a Winston Churchill. But you would like to handle yourself satisfactorily in many informal, and sometimes formal, speaking situations in which you find yourself. Also, in the professional and social demands and opportunities for speech that will confront you through the years, you hope to do well.

In these present and future appearances you are certainly not interested in platform exhibitionism. You are not even interested chiefly in good voice, fine articulation, smooth phrases, or striking ideas as ends in themselves. What you want is *ability in com-*

## GENERAL SPEECH

to increase rather than decrease, particularly in view of the unprecedented opportunities now presented through the radio for influencing public opinion through the spoken word."

Freedom of speech is one of the goals for which many wars have been fought. Inherent in the concept of democracy is the principle that every man has a right to be heard. When useful, new ideas are not readily accepted, the cause commonly can be traced to inadequacy in their presentation. The acceptance of the principle of free speech does not guarantee effective speech. This skill we must learn. But democratic societies cannot afford to allow their citizens to evade the need for developing effective speech, or to be deprived of an opportunity to do so.

*Speech in General Education*

Education on the whole is concerned with the world of ideas and ideals. Training in the methods of finding and using sources of materials for speaking; learning the techniques of analyzing, classifying, reasoning about, evaluating and organizing data, drawing conclusions, rendering judgments, and formulating beliefs and attitudes; putting ideas into words and ordering them effectively in various types of communicative activities—these are also part and parcel of the educative system. You are to answer questions, to describe events, to trace relationships, to generalize from examples and apply a principle to a specific case, to explain a system, to give instructions on the operations of a process, to experience the give and take of discussion, to make oral reports. If these educational activities differed radically from course to course it would be necessary to give instruction in them in every course. This is not the case. The sponge theory of learning was abandoned long ago in the communicative arts. An essential element for success in speech learning is the ability to react to ideas and to make use of them. As William G. Carleton, Professor of Political Science at the University of Florida and prominent nationally as a speaker on educational topics, concluded after listing the values of speech training, "Fourth, and most important, public speech allows valuable training in clear and precise thinking." Clearly, then, such training contributes significantly to your general education.

## Preface

Our purpose in preparing this text has been to write a book for those college students who take a speech course generally with the expectation that it will be their only such college course. Although the text may serve simply as an introduction to college speech, it is also focused on speaking for general education.

Most college students take but one, or possibly two, courses in this subject. Their need is for a text emphasizing those objectives in speech education which are most functional in the everyday living of college students and college graduates. This book concentrates on the fundamentals of speech which bear most directly on those practical objectives. Although it contains more exercises in speechmaking than in any other speech activity, the projects have been selected for their contribution to general speech development. The skills required in successful speechmaking—such as social adjustment, purposeful oral communication, selection and organization of ideas, oral style, voice, and articulation—are applicable to many other speaking activities.

Our belief is that the student should both practice the application of principles of speech and understand the standards and techniques involved in performing effectively. He can scarcely be expected to become a great speaker in the few short months of a speech course. If, however, he acquires some insight into the problems and processes involved in effective speech and recognizes the road which he must travel to develop skill, he may more surely be expected to continue his improvement long after he has left the speech classroom. This objective can hardly be firmly fixed if he gives but passing consideration to a few simple rules or tricks. Even the practice in class may be expected to produce better results if it stems from a systematic and realistic consideration of the processes involved. This approach to speech edu-

ance. Physical and emotional disturbances, for example, result in nervousness, in bad bodily activity before audiences, in violation of proper pitch, loudness, and other unpleasing vocal characteristics.

The good speaker is not *indifferent* to the speech situation. He gets under way with readiness and carries on with confidence. Although he is free from undue aggressiveness, he spends his energies freely in well-ordered control of voice and bodily action. His favorable attitude toward oral communication gives him enjoyment and satisfaction not simply in one specialized form of speaking, but in a variety, such as extempore speaking, discussion, or oral reading.

*Poise.* The effective speaker is poised. He does not appear *fidgety* or nervous and uncertain of what he will do next. He has freedom from undue hesitation. His behavior is purposeful and well integrated. He is neither too relaxed nor too *tense*, but alert and responsive. The speaker determines the psychological load he must carry and does it with ease and grace, adjusting his stride to the task as he moves forward in his speaking. Points of emphasis are made emphatic by concentration of energy which is released in appropriate amounts.

*Thought and Personality.* The speaker who *loses his thought*, forgets and wanders about in his expression of ideas, shows that he has not made himself the master of the situation. This does not necessarily mean that he has given no thought to what he says. It may mean that he has not prepared his material, and it may mean that he has not educated his emotional responses for adjustment to speaking situations. He is confused, flustered, and chaotic.

The first type of preparation has to do with speech content, the second type with the preparation or education of personality for speaking. The *evasive* speaker is one who fails to accept every speaker's responsibility for clear and pointed meeting of the situation. The speaker who does not understand what should be done may lose his leadership in any audience situation because he is evasive; or he may fail in adjustment because he is unethical, prejudiced, or so emotionally disturbed that he does not think clearly. Personality traits which reveal the speaker to be smug, petty,

*Poor pitch* of the voice for speaking may be the result of vocalizing tones too high or too low for the speaker's resonators. Pitch patterns are also a common problem in speaking.

*Poor quality* of voice is associated with ineffective vocal resonance. Voices which are shrill, harsh, raspy, nasal, guttural, or mouthy are said to have improper quality.

The *monotonous* voice is uniform in rate, intensity, pitch, or quality, or is artificially inflected with a regularity of changing pitch or intensity. Poor vocal *rhythm* (jerky, noticeable hesitations) may be illustrated by a halting and broken rate which destroys conversational and meaningful phrasing. While conversational rhythm is broken, the breaks correspond to the normal phrasing which centers attention on units of meaning in speech.

*Excess vocalization* is a common disturbance of rhythm in which speech is filled with such sounds as "aha," "oh," "ugh," "anda," or cluttered with repeated words or phrases and false starts with reorganized sentences. It is a common fault in the voices of nervous and highly energized speakers.

#### *Articulation*

Effective speaking demands that ideas be expressed with socially acceptable articulation. The sounds of speech should be formed clearly and in approximate conformity both to accepted speech standards and to demands of the listeners. We may consider speech poorly articulated when its sounds are incorrectly or slovenly formulated, when it is characterized by *substitutions*, *additions*, or conspicuous *slighting*. *Foreign dialects* and *regional dialects* are most easily described in terms of their variation from the standards of speech-sound formation. *Mispronunciation* is the term we use to indicate atypicality or nonconformity with the acceptable standard for formulation of the sounds and the proper accenting of particular words.

#### *Physical Activity*

One of the most important characteristics of the process of effective physical activity in speaking is the directness of the speaker's eye contact with his listeners. The speaker who is *indirect* does not effectively focus and direct his energies to his lis-

study of the separate techniques, for whatever improvement may be needed, is then better motivated and more easily transferred. As the various parts of the whole are studied, work on speeches is continued in order that the new standards of achievement may be better integrated in the unified act of speaking. These arrangements for the improvement of speech under study are consistent with the way we learn to speak originally, and with the best principles of modern psychology for the development of any complex skill.

A. CRAIG BAIRD  
FRANKLIN H. KNOWER

IOWA CITY, IOWA  
COLUMBUS, OHIO

*July, 1949*

*Language*

A sixth fundamental process in speaking is the use of language. Perhaps the most important quality of effective use of language is to keep it from being *ambiguous*. Language is ambiguous if it is illogical, conflicting in implication, and poorly organized. Clearness requires use of a specific, concrete, and precise vocabulary, careful arrangement of ideas in sentences, and adaptation to the language habits of listeners. Language is *inaccurate* when it is characterized by improper use of vocabulary and conspicuous errors of grammar. It *needs vividness* when words are trite, unimaginative, too technical, abstract, and general, rather than colorful, striking, concrete, and specific. The use of many words where few would convey the same meaning produces *wordy* speech. *Force* is achieved by such stylistic devices as emotionally-toned words, periodic sentences, questions, exclamations, short sentences, parallel structure, and variety. *Variety* in vocabulary and sentence structure may also add clearness, interest, and maturity to vocal style.

*Organic Structure*

Finally, the effective speaker orders his ideas systematically. His talk, whether long or short, has elements of unity or relevancy, coherence, and proportion. He reflects plan, even though he talks impromptu. He succumbs to no wide and purposeless excursions from his theme. His *introduction*, *division* and *sequence* of ideas, and *conclusion* are sufficiently well marked to give satisfaction to those attempting to think and feel with him. Summaries, *transitions*, and other means of clarifying and furthering the ideas are skillfully inserted. The result is good structure, and more than that, it is a demonstration of clear thinking.

*General Effectiveness in Speaking a Unitary Process*

While the seven criteria reviewed above are a generally safe guide to an understanding of speech performance, the reaction to the speech as a whole may be something more or less than the sum of these parts. Our estimate of *effective speaking* is decided, not by focusing simply on speaking personality, attitudes, and



speeches, and the like. Listening also requires our consideration as a type of speech activity.

Obviously, in a course in speech fundamentals, we should concentrate on the seven processes outlined above. The various speaking projects we have suggested for the student, including assignments in informational, argumentative, inspirational, and interpretative speech, are designed to facilitate understanding and application of basic attributes. In later courses and speaking experiences—for example, courses in debate, radio, discussion, interpretation, and voice production—you will master the more advanced and specialized forms of oral communication.

### PROJECTS AND PROBLEMS

#### *Project 1: An Introductory Test of General Speech Achievement*

*Purposes of This Assignment:* (1) To make the best four-minute speech you can make at this time; (2) to provide a basis for a preliminary analysis of your speech; (3) to provide a basis for self-analysis of your needs in speech training.

*Subjects for This Speech:* (1) What coming to college means to me. (2) Why I have selected my chosen vocation. (3) A principle of life or a human relationship worth remembering.

*Procedure in Preparing and Making This Speech:* Select a topic and organize your thoughts for a speech outline. Rehearse with the use of this outline until you can make your speech without notes. If you speak over five minutes, the instructor will give you a signal. Finish your sentence, and take your seat. Your instructor will record his judgment of your speech on a rating scale, but will not criticize you in class. After you sit down you should make notes on your achievement and your difficulties in presenting this speech. Consult the section on Specific Speech Processes in this chapter for suggestions on the preparation of your speech notes.

#### *Project 2: An Introductory Test of Oral Reading Achievement*

*Purposes of This Assignment:* (1) To read simple prose material aloud as effectively as you can; (2) to facilitate the evaluation of your speech needs by your instructor; (3) to help you develop insight into your speech achievement.

*Subjects for This Project:* Select a short piece (300 to 500 words) of argumentative or expository prose which expresses an idea you find interesting.

*Procedure:* Select the material you want to read. Look up meaning and pronunciation of unknown words. Read it over until you can present it without hesitancy or stumbling. Concentrate on communication of the

# Contents

PREFACE . . . . .	v
CHAPTER	
1. An Introduction to Speech . . . . .	1
✓ 2. Improving Your Speech Habits . . . . .	14
✓ 3. Some Beginner's Problems in Speech Preparation . . . . .	30
4. Ideas: Subjects for Speaking . . . . .	40
5. Ideas: Sources of Materials . . . . .	53
6. Ideas and Organization: Dividing the Subject . . . . .	65
7. Organization: Introduction, Body, Conclusion . . . . .	80
8. Organization: Outlining . . . . .	92
9. Supporting Details . . . . .	106
✓ 10. Language . . . . .	132
✓ 11. The Speaker's Personality . . . . .	159
✓ 12. The Development of Confidence . . . . .	183
✓ 13. The Speaking Voice . . . . .	208
✓ 14. Articulation and Pronunciation . . . . .	238
15. Bodily Action and Visual Aids for Speech . . . . .	259
✓ 16. Critical Listening . . . . .	280
17. Adapting Speech to the Listeners . . . . .	298
18. Informative Speaking . . . . .	315
19. Argumentative Speaking . . . . .	351
20. Persuasive Speaking . . . . .	377
21. Discussional Speaking . . . . .	403
22. Oral Reading . . . . .	429
23. Radio Speaking . . . . .	448

## APPENDIXES

A. The Main Symbols of the Phonetic Alphabet, for English . . . . .	465
B. Pronunciation Word List . . . . .	466
C. Suggestions for Library Research . . . . .	487
D. Speech Performance Scale . . . . .	494

INDEX . . . . .	495
-----------------	-----

cess in speaking, as stated in the previous chapter, depends upon mastery of specific processes or techniques which are integrated in the total act of communication. Individual differences may be accounted for by differences in skill in any one of these processes. For example, one excels in oral language; another, weak in vocabulary and syntax, has excellent voice control. A wide and ready vocabulary may contribute to a talk, let us say, on "Student government in my college." But unless you know something about that subject, the total speaking result will probably be negative. Your strong and pleasant voice in itself will hardly carry you through satisfactorily in your conduct of a meeting involving parliamentary procedure. An Iowa farmer with fine soil will hardly produce good crops unless he plants the right kind of seed (corn, for example) and controls a host of other things.

Much of our failure in learning to speak as effectively as we might, in spite of our many years of talking, may be traced to the education to which we have been exposed. Perhaps we studied speech as English under a teacher who felt that the study of formal grammar was the most important aspect of speaking. We may or may not have learned grammar, but certainly we did not develop skill in other important processes of speaking. If we took a course in speech, we may have had a teacher who believed that the way to improve speaking was merely to study voice or declamation. Even though we developed skill in the particular objectives of the course, we later learned, to our sorrow, that there was much that we could not do in speaking. It may have been assumed that the study of writing would develop all the skills important in speaking until we discovered that it had not worked. Our first objective in overcoming unnecessary weakness in speech is to develop as comprehensive a picture as possible of the subject we are to study. Only then will we be in a position to serve as executive director in organizing our program for self-development.

#### *Interest and Attitudes*

Some individual differences in speech skill are the result of our failure to accept the advice of others as to our needs for the de-



conclusion may be unwarranted, but from the public point of view a rather common generalization is, "As a man speaketh, so is he."

We cannot substitute skills in speaking for other achievements in general or professional education. The difficulties of "Eliza" in Shaw's *Pygmalion*, who was taught an artificial and mechanical standard of speech, are telling examples of the futility of such a shallow art. On the other hand, an understanding of the importance of effective speech cannot be overlooked. The student of speech must learn to look ahead and prepare himself for the future as well as the present. As we launch out from home and our environment expands, we may find that circumstances demand of us performance in broader activities and achievements of a higher standard than were previously required. We should prepare early to meet those demands. The extent to which such preparation is made is an important factor in determining individual differences in speaking among adults.

#### THE STEPS OF LEARNING IN SPEECH

This analysis of the factors that may account for varied speaking skills will help us suggest steps for systematic study and further improvement. You will need (1) to develop an interest in this subject; (2) to analyze your individual needs and abilities in speech; (3) to keep clearly before you certain objectives, such as increased skill, favorable attitude toward speaking, knowledge of speech techniques; (4) to engage in much practice under direction; and (5) to profit by repeated and constructive criticisms of your speech performances.

##### *Step 1: Develop An Interest in Learning*

A first step in a program of learning is the recognition of a need or interest to be satisfied. Those with marked deficiencies are ordinarily aware of the needs of some type to be corrected. But even though we are not markedly handicapped, we need to be conscious of our limitations in skills expected of us now and later.

The high-school student, for example, who has been effective at that level may suddenly discover in college that he is average

## CHAPTER 1

# An Introduction to Speech

Think back for a moment to the early days of the Second World War. Winston Churchill, Prime Minister of England, had just finished his speech to the Senate and House of Representatives of the United States. Tremendous applause followed. As he retired from the House Chamber, he paused at the door to acknowledge the demonstration. He stood straight and smiled broadly. Suddenly his right hand shot into the air, with his first and second fingers spread broadly apart in the shape of a "V." The applause and shouts increased as he turned again and left the room.

Newspaper reporters scrambled for telephones to speed their stories. In the House radio booth, announcers described the scene and news analysts interpreted the event to millions of listeners from Labrador to California. Radio studios recorded the speech for later replaying. A Congressman arose and moved that the speech just heard be spread on the pages of the *Congressional Record*. The House adjourned.

Congressmen gathered in cloak rooms, corridors, and restaurants; citizens collected in homes, offices, and on street corners; students, farmers, workers everywhere paused to comment on what they had heard.

To those who consider "mere talk" to be less important than action, we may suggest that such talk is concentrated action. Plans for events that shaped history for centuries were made in such meetings. Far into the future, statesmen, historians, econ-

achievement. They may not diagnose specific needs accurately, but their average judgment is a pretty good index of general effectiveness.

A sample rating scale for the use of a critic in evaluating speech performance is included below. This chart is based upon the analysis of speech performance included in Chap. 1.<sup>1</sup> It is given here as an illustration of a means of recording criticism. Since we recognize speech as a form of social behavior, the evaluations which others place upon our achievement are an important and realistic form of test.

Achievement may be analyzed critically from the scores or ratings one receives on standardized or objective tests dealing with the specialized processes involved in speaking. This method may be classified as the third general procedure in analysis. Tests in such aspects as vocabulary, grammar, ability to reason, ability to organize material, speech attitudes, articulation, and pronunciation illustrate the method. It is important that one avoid jumping to conclusions about performance as a whole from scores received from such tests. They should be interpreted only as indexes of achievement in important parts of the total process.

The fourth procedure which is recommended—objective *self-evaluation*—should in practice include the other three, but is given separate recognition because of its importance in learning. It is essential that you avoid coloring your self-judgments by fears, hopes, humility, or conceit. Objectivity in method merely implies that we employ unbiased evidence to see ourselves as we really are. The procedure involves weighing the evidence both in the light of the achievement of our associates, and in the light of our own particular backgrounds, abilities, and needs. It is useful in facilitating such analysis to prepare an autobiography or fill out a guidance questionnaire designed to focus attention on factors in background or experience which have influenced achievement, so that you localize, identify, and accept as your own a realistic picture of your assets and liabilities.

<sup>1</sup> Most of the items in this check list are worded in the terminology of speech problems or speaking faults. The teacher who wants a positively worded set of items may prefer the wording of the Speech Performance Scale in Appendix D.

*Step 3: Concentrate on Certain Objectives in Your Study of Speech*

In addition to developing an interest in your study of speech and securing an analysis of your speech needs and abilities, you will need to concentrate on certain objectives that will motivate you in your study. These learning objectives include (1) recognition and application of the principle that speech skill is to be regarded as ability to speak with sufficient efficiency to produce the desired behavior of an audience; (2) a favorable attitude toward the speaking experience itself; (3) knowledge of the facts and principles underlying effective speech; and (4) the recognition of speaking as a form of social behavior.

*Skill.* In the previous chapter we referred to communication as a form of social behavior. It is important that you keep steadily before you this practical aim of speaking, not for its own sake, but for its social impact. Its aim is to influence the thinking, attitudes, and conduct of listeners. Skill in speech we may define as *the ability to speak efficiently and with reasonable effectiveness in producing the desired behavior in others.*

*Attitudes.* Cultivate favorable attitudes toward the speaking performance. To speak with real effectiveness you must not only know how to perform successfully but must also be favorably disposed toward doing it. Here we are concerned with the motives that stimulate you to definite and sustained application. If, as we suggested at the outset of this book, you are concerned with occupational, social, political, and similar drives and interests that in turn make you a more acceptable communicator, how can we generate in you favorable attitudes toward speaking? Although we cannot at this point attempt to answer this problem, we do remind you that it is basic to your successful study. We are concerned with the education of your interests, feelings, emotions, ideals, ambitions which influence your character and personality, and in turn, the effectiveness of your speaking. Certainly one of your goals is to develop favorable attitudes and motives, and, with proper social and ethical motives, we assume that your rec-

*munication, not as a goal in itself, but as a means of social adaptation and influence.* Your speaking purpose is to influence others to take a given stand, or to give them acceptable information, or to strengthen their good opinion of some person, institution, or event. Your motive is a practical one. To achieve it, you propose to utilize effective speech skills. If you hold to such justifiable motives and apply such skills, what desirable values may reasonably result?

### *Speech and Your Individual Career*

Lowell Thomas, one of America's highly successful radio commentators, to whom many who read this book have listened, has stated:

As I look back at it now, if given the chance to do it all over again, and if obliged to choose between four years in college and two years of straight public speaking, I would take the latter, because under the proper direction it could include most of what one gets from a four-year liberal-arts course, and then some. I can think of nothing that is more likely to add cubits to your stature than well-rounded training in public speaking, combined with plenty of practical experience.

Frank Knox, Secretary of the Navy during the Second World War, concluded:

Learning to speak is a valuable asset in the life of any man. It encourages self-confidence, develops character. Individual expression is the most cherished of democratic gifts. To be able to rise before an audience and speak extemporaneously sometimes tests the depths of what we call moral courage. To be able to do it successfully brings satisfaction and strength to face the problems of tomorrow. Through speech has come the power of the ages.

### *Speech in Social and Political Life*

Speech today, even more than two score years ago, is basic to our complex social intercourse and progress. The telephone, radio, and other communication systems have literally linked together the 150 million Americans through speech in a way never dreamed of earlier. As Dr. Harry Emerson Fosdick, one of America's foremost preachers, stated, "Despite the importance of the printed word, I think that the influence of public speech is likely

ing the necessity of acquiring knowledge of skills and principles, you will attempt to accomplish the specific ends of projects and assignments for the successive mastery of specific techniques and speech activities. We are interested, for example, in trying to be intelligible in communication and to be easily understood; to so communicate that we shall not distract by bad voice or objectionable traits of personality; to entertain, convince, and persuade with minimum waste of our energies and maximum use of acceptable audience adjustments; and, since we alternately speak and cooperate with other speakers, to improve our listening habits.

To illustrate how these aims are to be translated into specific and limited goals, consider these objectives: (1) In this short oral description I am going to make use of words of vivid sensory imagery. (2) In my next informal discussion I will practice particularly the act of watching my auditors and studying their reactions. (3) When I work on an informative report, I will find the specific examples which clarify my ideas and make them more easily remembered. (4) This speech should provide the opportunity I need for applying to an actual speaking performance the principles about vocal intensity which I learned in drill.

Work on a particular speech project need not, however, be restricted to the accomplishment of single goals. Obviously these specific aims need to be organized systematically so that we can make progress along the general front in speech training at the same time that we focus on a particular detail of the pattern.

#### *Step 4: Engage in Directed Practice*

The fourth step in the learning process is concerned with what is commonly called *directed practice*. Although practice is important in the development of skill, the old epigram to the effect that "practice makes perfect" is only a half-truth. The perfection of practice depends upon its effective direction. This direction may be derived in part from the initial analysis of achievement and the formulation of objectives, and in part from the control of practice under favorable conditions for learning. The word *practice* is used here to refer to all preparation for and participation in selected learning activities under favorable conditions. The purpose of our discussion of this step in learning is to describe the conditions under which effective practice is organized. If you

expect to prepare by reading from a manuscript and then to extemporize ideas effectively in the real performance. Work on subjects in which you are expected to be interested as well as on those which have already caught your interest. Practice speaking in a room comparable to the one in which you will perform. Get speaking experience without a speaker's stand or table. Interrupt your train of thought, then pick it up and go on. These are types of conditions in which practice may help one adjust to variations in real life situations.

6. *Practice improving specific processes and integrating the new skill in functional activities.* The technique of drilling for the improvement of such specific processes as word usage, organization of material, and voice control will serve as a short cut to the improvement of the functional activity only if the new skill, when developed, is also practiced in the activity. To practice the entire activity with the purpose of improving a specialized process would result in much repetition which does not contribute to the objective. To drill on a part of the process, on the other hand, without some appreciation of how the specific skill is to be used functionally, may not result in the use of the new skill in the total activity. A combination of drill on specific needs and functional practice provides the most satisfactory method of improving achievement in the act as a whole.

7. *Practice for the attainment of various types of objectives.* Practice for the purpose of acquiring a better understanding of facts and principles. Practice for the purpose of improving confidence. Practice for the purpose of improving skill. In reading and listening, practice for the purpose of enjoying the material, of observing and understanding the use of principles, and of analyzing, evaluating, criticizing, and accepting or rejecting the ideas expressed. Study with the understanding that dividends may be remote as well as immediate. The effective study of speech proceeds upon such a broad front that we cannot afford to ignore our support of any salient. If we do, pockets of resistance may operate as flanking movements to rob us of any victory we hope to achieve.

8. *Practice with efficient control of time, energy, and the environment.* We do not learn well when we are too ill or too tired

### SPECIFIC SPEECH PROCESSES

Speech is a complex activity. As we suggested at the beginning of this chapter, it involves (1) a speaker interested in oral communication with others; (2) the speech itself, with its ideas, language, organization; (3) the audience, one or hundreds, from whom the speaker hopes to secure favorable reaction; and (4) an occasion or situation which serves as the motivating agency to make possible the integration or synthesis of speaker, speech, and audience.

More specifically, the speaker is reacting to stimuli which arouse his mental processes and are somehow translated into coherent ideas, ideas which he is impelled to transfer to those willing to listen. These ideas he crystallizes through language (thought symbols) into words, phrases, sentences, and larger language units, intelligible, or so he hopes, to the auditors. Word symbols, in turn, he utters through speech sounds which, with their characteristics of pitch, intensity, duration, and quality, he again hopes will adequately enforce and clarify for others his ideas and language symbols. A further interpreting accompaniment of his aim to communicate orally is his physical activity through movement, posture, and gesture. Through his "personality," as thus outwardly evidenced, he further attempts to convey to a maximum degree what he has in mind.

What are these fundamental processes that enter into every communicative act, by which we can both assess the performance of others and direct our own improvement? These processes include (1) the speaker's personality, attitudes, and audience adjustments; (2) voice; (3) articulation; (4) physical activity; (5) ideas; (6) language; and (7) speech organization.

Each of these units should be viewed as it functions in relation to both the speaker and his audience. Consider the following brief explanation of each of these fundamentals.

#### *The Speaker's Personality, Attitudes, and Audience Adjustments*

The speaker's personality affects or determines his speaking effectiveness. The total physical, intellectual, and emotional resources must be well organized if speech is to have proper accept-

*Step 5: Evaluate Your Achievement*

The fifth and final step in learning is the objective evaluation of directed learning achievements. Although evaluation should be carried on more or less continuously during the learning process, it is especially important at the termination of any period of study in order that we may know what we have accomplished. This step serves the function of a typical final examination in a course. Learning is best retained when real satisfaction is derived from it. If one does not know what he has achieved, his skills are lost more quickly than if he can take some pride in accomplishment. If one discovers as the result of the evaluation that he has not learned anything, he loses nothing important by it.

Skills in speaking, like other skills, are dulled by disuse. If the student discovers that his study of speaking has been profitable for him, he should not only continue to practice his newly acquired habits, but also formulate new goals and set out to develop further skills. If learning is so conceived and practiced, life continues to be a challenge.

## PROJECTS AND PROBLEMS

*Project 1: A Self-analysis Interview*

*Purposes of This Assignment:* (1) To develop objective habits of self-analysis in speaking; (2) to formulate effective goals for speech improvement; (3) to carry out an effective personnel interview with your instructor; (4) to have your speech evaluated in an interview situation. The content in the interview is the analysis of yourself, your speech achievement, and what you can do to improve yourself.

*Procedure in Preparing the Interview:* Make an appointment with your instructor, keep it, and be sure to carry it out according to schedule. On the basis of the outline for speech criticism presented in this chapter, prepare a systematic and objective résumé of your speech achievement. Describe the goals for improvement, or standards toward which you expect to work in the course. Prepare to control the interview with the instructor by organizing your presentation, asking questions where necessary, and terminating the interview on time. Use your basic speech skills to the best of your ability in the interview.

*Facts and Principles You Should Know to Carry Out This Assignment:* Review the speech processes on which you should evaluate yourself and formulate goals. An effective personnel interview requires that you (1) pre-

## CHAPTER 3

# Some Beginner's Problems in Speech Preparation

Most beginners in speech classes are confronted with certain specific, although perhaps minor, problems. Here are a few questions that repeatedly arise:

1. Should I refuse to speak if I don't feel like talking?
2. How should I start and end what I say? For example, should I say "Gentlemen," or "Ladies and Gentlemen"? Or at the end, "Thank you"?
3. Should I try to please my listeners?
4. If I feel embarrassed, should I apologize?
5. How should I practice for a short talk?
6. Should I memorize my remarks?
7. How can I learn to talk extemporaneously?
8. Does a speaker's use of notes spoil a speech?
9. When is it proper for a speaker to read a speech?
10. Should I think about the principles of speech I use when I talk?
11. If I practice new speech methods will I feel unnatural? Or make a fool of myself?
12. If I just talk about my experiences and beliefs, do I need to prepare?
13. If I can see no improvement in my speaking, haven't I reached my limit?
14. Should I correct myself if I make a mistake in talking?
15. What should I do if I can't recall all I intended to say?

domineering, socially irresponsible, self-centered, trivial, or exhibitionistic may block his effective expression.

*Sensitivity to the Audience.* The acceptable speaker is alert to his audience. He has social sensitivity and the capacity to avoid *inappropriate* response to his listeners. Skillful speaking ordinarily requires social consideration, tact, and the general capacity to get along with others. Unless the speaker develops the ability to understand others and to put himself in their place, he may not expect to enjoy much success in reaching their minds. An important aspect of sociality in speech is the objectivity of the speaker's attitude toward himself, his subject, and his listeners. He must be able to concentrate on the job at hand and to free himself from defensive reactions. Although the efficient speaker must have his convictions, he must also be broad-minded. This means emotional maturity, balance, and self-control.

### Voice

A second basic speech technique concerns adequacy of voice. The satisfactory speaker has acceptable voice production. The vocal pitch has pleasing range and variability, the loudness or intensity is adjusted to the occasion and listening group, and the rate and voice quality do not interfere with satisfactory communication. On the contrary, vocal excellence obviously renders much easier the transfer of meanings from the mind of the speaker to those of the auditors. The voice is too *weak* if it is not sufficiently loud to be understood. The loudness level is deficient if it is shallow, thin, muffled, does not carry, or is not adapted to the loudness needs of the situation. A *loud* voice is one in which the speaker shouts or speaks with a continuous hammering. A voice which seems loud in conversation may be quite inadequate for an audience situation. Adequate loudness is influenced by both the pitch and resonance of the voice. Loudness effects are often achieved by contrasts in intensity without great use of energy.

The rate of speech should be neither too *fast* nor too *slow*. Beginners are more apt to talk too fast than too slow. Both of these traits are likely to be closely connected with the general adjustments of the speaker to the situation.

men" if you wish, but avoid the inference sometimes created by the "Mr. Chairman, and Ladies and Gentlemen." It is ordinarily better to begin with a statement which provides a more direct contact, strikes a more responsive chord, or comes directly to the point to be made in the introduction. Pause for a moment before you begin if you want your audience to get the full meaning of the first sentence. On the other hand, it is perfectly appropriate to come out of your corner talking, if you want to snap your listeners to attention. Then make your second statement the real beginning of the introduction to your remarks.

When you are concluding, you should not run away and trail off the last sentence on the way to your seat. Let your audience know you are finishing by word and by manner. Come to a stop. And then sit down. Avoid the shallow, showy "I thank you" unless you are actually indebted to your listeners for the privilege of speaking to them, as in a political speech or in making an announcement of primary interest to yourself. If you have asked to speak and have been granted a favor, it is quite the courteous thing to express your thanks. Otherwise let the audience thank you, if you *are* the person who has rendered the real service.

#### *Have the Courage of Your Convictions*

It is good persuasion to expect the best from your listeners. Respect them, and let them know that you respect them. Compliment them if you can sincerely, but without "pouring it on." Listeners will detect exaggerated compliments or flattery and resent it. If your audience does not appear cooperative, there is no need to jump to conclusions. Many listeners will make responses to a host of factors other than your speaking as they listen. Of course if you are a spellbinder you may have them wrapped around your finger from the start. Be patient with your listeners. Try to lead them to cooperate with you. Show them that you have something to give them. Concentrate on the ideas under discussion, and pay no attention to the occasional curled lip. It is not telling you anything you do not know anyway.

#### *Avoid Apology*

Avoid apology, unless unusual circumstances warrant it. If you are late, for example, an explanation, not an apology, is in order.

than the method of extemporizing. Rituals and occasionally formal speeches which demand exact wording must be memorized, but this type of speaking is the exception. A major objective of speech education is the development of ability to think on one's feet. You can do this only if you start trying to do it. If you depend too much on exact wording from memory at the start, you will make less progress in the long run than if you start out extemporizing.

### *Learn to Talk as You Think*

There is no magic in learning to extemporize. It is 90 per cent hard work. Prepare an outline in order to develop the best organization of ideas. Abbreviate your outline for speaker's notes. Fix the outline definitely in mind, and talk from it. Write out your speech to improve your command of the language you want to use if you feel that it will help. But then *throw away the written speech!* Practice, and then practice some more from the outline. Overlearn it. Then, if you can, throw away the outline and talk out your ideas from the depths of your knowledge of the subject and *your preparation.*

### *Use Notes Properly and Infrequently*

It is no sin to use notes in speaking, but to do so has disadvantages. The speech student should try to speak without notes. You can be more direct and communicative if your ideas are projected to your listeners straight from your heart. Notes are a crutch, and good walking with a crutch is better than stumbling without one. But you will not get very far if you depend too much on a crutch. Notes interfere with your direct contact with your listeners. If you must use notes, learn to use them well and as little as possible. Put them on paper or cards with writing large enough to be easily seen. Lay them down and free your hands from holding them. Glance at them only as needed to remind you of the idea. If you still can watch your listeners most of the time, notes will not be too much of an interference.

teners. Neither does he make the most effective adjustment to the responses they make to him. Action which is not purposive is *random*, uncontrolled, poorly coordinated, and generally distracting. Purposive action, on the other hand, is controlled, integrated, and well timed.

The inexpressive speaker is ordinarily *unresponsive*, too slow, relaxed, weak, or too tense. He appears dull and indifferent. The expressive speaker is alert, active, energetic, and apparently spontaneous. *Inappropriate* action is unvaried, stilted, arbitrary, and devoid of inherent motivation. Appropriate activity is meaningful, varied, adaptive, and unobtrusive.

### Ideas

Ideas are probably the most important of the fundamental processes of speech. Here we are concerned with the comprehension, the insight, the thought, and the convictions of the speaker. First of all, the speaker must have a definite and worthy purpose. The speech has a *poor purpose* if it is vaguely conceived, unworthy, or inappropriate for the particular situation. The *central idea* of the speech should be clearly conceived and well worded for the purposes of the occasion. If the main ideas are supported by questionable statements of fact, evidence, or reasoning, they may be said to have *weak support*. If the support is sketchy or *undeveloped*, the speech may be ambiguous or unconvincing. Making *inaccurate* statements of fact or inference is a weakness to be avoided at all costs. Vague and meaningless conceptions of ideas which are *not clear* cannot be justified where an intelligent response is sought from the listeners. *Insignificant* materials are the result of the failure either to select a proper subject or to develop it in a worthy manner. A *dull* speech ordinarily means that the speaker has taken no pains to interpret his subject in light of the knowledge and interest of the audience. It is ordinarily the speaker's duty to make some personal contribution to the speech. Although he may draw heavily from many sources, his speaking *needs originality* unless he does something in the way of arranging materials, using personal experiences, or otherwise adding creatively to the ideas passed along to the listeners.

you are doing and why you are doing it, the new habits also may soon become natural. Then you become not only skillful but also intelligent. Most of us want to be both.

#### *Prepare Talks of Personal Reference Carefully*

It is wise for the beginner to draw heavily from his experience when making short talks, but even talks of personal reference are ordinarily improved by preparation. Do not make the mistake of thinking you will always speak better without preparation simply because once, when the subject you crammed for a speech proved too difficult, you switched at the last moment to a familiar subject and spoke with great ease. We all speak most easily about those subjects we know best. But we also know most about such subjects. We should improve our discussion of these subjects still more by careful selection and organization of ideas.

#### *Do Not Give Up Too Soon*

Nearly every student sooner or later reaches a point in his speech development where he appears to be making little or no progress. If you are such a person does this mean you are unable to develop any higher skill? In most cases, emphatically no! You have reached what is called a plateau on your learning curve. It means you must work at least a little harder. Try to reach a still higher standard. Become more fully aware of the principles to be applied and continue your work. With patience you may find suddenly some day that you have reached a new high in performance. Then, and only then, will you attain a proper glimpse of your capacities.

#### *While You Speak, Correct Only Obvious Mistakes*

When you make a serious mistake in speaking and become suddenly aware of it, by all means stop and correct it. If the mistake is not serious, you should not be concerned about it. It is entirely unwarranted to pause and "beg pardon" for the necessity of a cough to clear the throat or for picking up a piece of paper accidentally dropped. The more the speaker prolongs such incidental distractions the more serious the interruption of the trend

creases dignity and formality. If you have something important to say, you need not worry about making yourself conspicuous in saying it. The nervous person will often find it easier to speak from behind a speaker's stand, table, or chair. But the more you hide yourself, the less emphatic you become. You are not expected to stand rigid. Move around a little, but avoid regular random activity or pacing.

*Do Not Announce Your Title in an Incomplete Sentence*

You may give your remarks a title but you should not announce your subject by title in an incomplete sentence as if you were announcing the title of a song. If your listeners have not been previously informed of your subject, it is a good policy to state what you propose to talk about, but do it either simply and directly in the same way that you would state any other fact, or devise some attention-getting introduction which emphasizes the idea.

STEPS IN PREPARING THE SPEECH

Eleven steps should be followed in the preparation of the speeches you will ordinarily give in class and elsewhere. Sometimes these steps are not followed through exactly as they are presented here. But a knowledge of them will help you make adjustments to the speech situation. Follow them as long as they help you. Then vary the procedure to meet your needs. The general principles involved are discussed in the following chapters.

1. Analyze the audience and keep it in mind as you think of your speech, adjusting your preparation to your prospective listeners at every step.
2. Select the general subject.
3. Decide upon the general end for which you will speak.
4. Word the specific central idea of your speech.
5. Take stock of your knowledge of the subject.
6. Supplement your information from appropriate sources on points on which you are weak.
7. Organize the main ideas, subpoints, and the detailed speech material.
8. Work out an appropriate introduction and conclusion.

audience adjustments, on voice, articulation, physical activity, ideas, language, or structure, but by taking full account of a combination of these separate skills. Each we isolate for study and improvement. But you as a speaker will utilize these functions as a single process. We are interested in their total interplay.

### SPEECH ACTIVITIES

Before we enter extensively upon the study of speech, we should have at least a general picture of the variety of types of speech and the nature of each. Speech types can best be classified in terms of originality, purpose, and occasions or type. The processes of speaking which we have just described appear in different combinations in oral communications to influence their nature and form. We shall analyze the operation of these processes in various types of speech activities as we proceed.

#### *Creative Speech*

Original or creative speech activities with definite characteristics of form or structure, sometimes called formal speech, include such types as public speeches for various purposes, storytelling, demonstrations, panel discussions, and oral reports.

#### *Interpretative Speech*

We consider oral reading a type of speech activity which may be called interpretative rather than creative or original.

#### *Purposeful Speech*

The purposes for which such speaking is done are to interest, entertain, and amuse; to inform or instruct; to convince and move to action, by means of various forms of argument, persuasion, and inspiration; and to achieve cooperative consideration or solution of a problem.

#### *Speech Types or Occasions*

Specific activity types, with highly variable form or structure determined by the occasion, are needed for such commonplace situations as conversations, classroom recitations, interviews, campaign speeches (on campus or elsewhere), school and college debates, business speeches, sales talks, sermons, courtroom

choice?" You may have the good fortune to engage in an informal radio discussion with six others on the theme, "Shall the United States nationalize the coal mines?" If you happen to be a high-school debater, you may find your proposition already selected for you by the National University Extension Association. A committee of the Speech Association of America has done a similar service for college speakers. Again, you may be assigned to talk in a campaign for funds for the Red Cross, a tuberculosis association, or Community Chest. Perhaps the occasion for a speech is a school assembly to honor athletes. Maybe you are called on to instruct your sorority mates concerning "rushing," or the even more delicate issue of "our sorority finances." The occasion may be of a young men's Bible class, a Grange meeting, a noonday group of industrial workers; or that of twelve committeemen, half of them Negroes, gathered for an interrace conference; or that of thirty-six members of a football team about to go into their season's final two-hour action; or that of 1,200 high schoolers in an assembly to hear the year's honors announced.

Clearly you will be exposed to a few of the specific occasions listed above. As one who tries to suit the subject to the situation, you will be sensitive to the requirements of the hour—its mood, its time of day, its listener personnel, its chairman, its specific aim (or lack of it).

Obviously you will have to compromise for integration of your personal subject preferences with the demands of the audiences and the occasions. You probably cannot talk successfully on an exciting chemical formula before those who neither know nor care what your blackboard characters signify.

#### THE SPEAKER AS A SOURCE OF SUBJECTS

##### *Personal Experiences*

What can be done to give you a wealth of ideas to talk about? You will continue to draw on your own experiences and observations. You may never have ridden in a jeep or even in an airplane; you may not have had foreign service, exciting furloughs, medals, decorations, or citations. You were never court-martialed. You may never have spent a week seeing Broadway plays,

rate, have sharp opinions about churches and preachers and denominations and about the essentials of genuine religion. Under the right conditions, you can use even this theme.

Similarly you have notions about what should be done (or not be done) about military airplane production in the next decade; about strikes, taxes on cigarettes, English or communication as a required subject, the next President of the United States, unemployment, women in industry, marriage and divorce laws, lower prices for movies, Negroes, the Jewish problem, the Far West, about corn or cotton; about oleomargarine vs. butter; about law, advertising, or radio, as a profession; about consolidation of the Union Pacific and the Bangor and Aroostook railroads; about a long list of other general or personal issues, such as "Should the colleges give the A.B. degree at the end of two years?" "Should high schools squeeze out the 'nonessentials' and concentrate on mathematics and a few other heavy-weight offerings?" You may have had contact with railroads or mines or schools or jobs that will furnish you with atmosphere for your talk.

### *Plays and Motion Pictures*

Plays and motion pictures furnish other topics. Not so long ago you were in the chorus of a third-rate, home-invented "play-with-music," called "The Corn Monument." Recently you saw a powerful movie about a destroyer. Or was it a bomber? A submarine? A tanker? You also were lucky enough to have seen a revival of "Mr. Deeds Goes to Town," a movie about a fellow with too much money, featuring Gary Cooper and Jean Arthur, and dating from 1936. That movie, for no reason at all, reminded you of that other old-time favorite, "Goodbye, Mr. Chips," and of that cinema, now possibly twenty years old, "The Private Life of Henry VIII," of which you once saw a rerun. Discuss, in a short speech, one of these topics. Consider the plot, characters, setting, dialogue, tragic or comic effect, performers, and your personal reaction.

### *Hobbies or Special Skills*

Some of the best speeches I have heard have been about the speaker's hobbies or avocations. Not so long ago my students,

meaning when you read the selection to the audience. Your instructor will evaluate your speech skill in reading. You also should attempt to make an objective self-evaluation of your skill in using speech processes.

*Project 3: An Analysis of the Speech and Oral Reading of Others*

*Purposes of This Assignment:* To develop analytical and critical habits of evaluating speech and oral reading performances.

*Procedure:* You are to use items discussed under Specific Speech Processes in Chap. 1 for a systematic analysis of the speech and oral reading performances of at least three of your classmates. Listen to the performances assigned by your instructor. Make notes and write a page or two of critical analysis of each. Hand the report to your instructor. Your paper will be judged on the quality of the critical evaluation reported.

#### REFERENCES

BORCHERS, GLADYS L., and CLAUDE M. WISE: *Modern Speech*, Harcourt, Brace and Company, Inc., New York, 1947.

DEBOER, JOHN: *The Subject Fields in General Education*, Chap. IV, Appleton-Century-Crofts, Inc., New York, 1941.

MONROE, ALAN H.: *Principles and Types of Speech*, rev. ed., Chap. I, Scott, Foresman & Company, Chicago, 1949.

SANDFORD, W. P., and W. HAYES YEAGER: *Principles of Effective Speaking*, Chap. I, The Ronald Press Company, New York, 1942.

SARETT, LEW, and W. T. FOSTER: *Basic Principles of Speech*, rev. ed., Chaps. I and II, Houghton Mifflin Company, Boston, 1946.

THONSEN, LESTER, and HOWARD GILKINSON: *Basic Training in Speech*, Chap. II, D. C. Heath and Company, Boston, 1947.

WEAVER, ANDREW: *Speech*, Chap. I, Longmans, Green & Co., Inc., New York, 1942.

WOOLBERT, CHARLES, and JOSEPH SMITH: *Fundamentals of Speech*, Chaps. I-IV, Harper & Brothers, New York, 1934.

talize on your current studies in geography, history, science, English, and other courses for subjects in speaking. Faculties are interested in your synthesizing your knowledge. No better way offers itself than for you to absorb new information in any one of your courses, then write about it, and still later talk about it. Thus your reading, listening, writing, speaking, and thinking can be integrated more closely and your total educational development given more momentum and stability. Incidentally, your subjects for talks will be more numerous.

#### *Professional or Occupational Experiences*

Finally, in every speech class, there are students who have held temporary jobs or have been in the armed services. Already we have mentioned the resources of such fields for speech materials. You may talk of working in a dirigible factory (you worked in one in Akron, Ohio), of radio controls (you were an apprentice control man), of selling railroad tickets (you did this in Washington, D.C.), of fire wardens (you were one in Maine), of any one of a thousand other occupations. Many a college student who partly "works his way" can talk with interest and authority concerning his duties as a clerk, stenographer, reader, technician, restauranteur, or hospital helper.

Thus a repeated canvass of your experiences, convictions, and opinions, your hobbies and interests, your reading, listening, conversations, your professional record should give you a constantly expanding and stimulating lot of subjects.

#### LIMITING THE SUBJECT

Most speakers, including amateurs, tackle too broad a subject. This will usually mean that, in addition to wasting a good theme, you will treat it in general terms and leave the listener silently disputing your assertions and wondering why you missed a good chance to mention some concrete facts to support your broad strokes. Preachers often give a whole series of talks on one limited theme. They know both their religion and their speaking art. Note the limited specific subjects accompanying the general topics listed previously under audience interests.

## CHAPTER 2

# Improving Your Speech Habits

### SPEECH AS HABIT

The central objective in the study of speech is the substitution of new and effective habits of speaking for older and relatively ineffective ones. Whatever skill you have demonstrated thus far is primarily the product of your learning experience.

Many individual differences, we agree, exist among us and have influenced the character of our speaking skill. In setting out to study the methods of improving our habits of speech, we will do well to look first to the nature and causes of these individual differences. Why do some speak well and others so ineffectively? We propose to examine these causal factors and then to discuss general learning methods helpful for speech improvement.

### INDIVIDUAL DIFFERENCES IN SPEAKING

Normal children learn to talk in infancy. Intermittently throughout school careers some of us have had speech courses or units of instruction, or have engaged in various speaking and listening projects to improve our vocal readiness. Yet as adults, when we look about us, we find wide differences among our acquaintances in their abilities to communicate orally.

Why these differences? The results are explainable neither altogether nor chiefly on the assumption that some are "natural-born orators" or that they are superior in intelligence. The real answer is to be found in the variable opportunities for learning,

3. Is the subject timely?
4. Is the subject important?
5. Does the subject add to the listener's knowledge?
6. Does the subject grow out of my experiences, interests, observations, knowledge?
7. Does the subject result from my purpose to explain, to entertain, to impress, to convince, to persuade, to deliberate with an audience?
8. Do I have genuine enthusiasm for the subject?
9. Have I properly limited the subject?

### CONCLUSION

What, then, are we to conclude concerning the selection of subjects? We are warranted in subscribing to the following conclusions, directly or inferentially developed in this chapter: (1) The speaker's choice of subject explains, in no small degree, the effectiveness of the talk itself. (2) Speech preparation properly begins with his selection of a topic for communication. (3) Early and wise selection of the subject will in many cases help the speaker to achieve throughout his preparation and in the final speaking situation a more sustained effort and more efficient results than he could otherwise expect. (4) Appropriateness of topic and of supporting subject matter will explain much of the later success in securing audience attention and interest. (5) The subject should grow out of the interests, knowledge, learning level, thinking, and even "public reputation" of the speaker. (6) The subject may relate to his experiences, his reading, his beliefs; his attendance at plays, movies; his listening to radio, classroom, and other lectures; his hobbies, conversations, speaking experiences, travels; family, recreational and social, occupational and professional, club, church, and other contacts. (7) The subject may be selected in accordance with the learning level, with the occupational and other interests of those who listen. (8) It may stem from their current thinking and activities. (9) It may deal with their intellectual or practical problems. (10) It may relate itself to their knowledge but should present a unique aspect of the field so that new knowledge results. (11) It may deal with their real or imagined experiences, events, plans, situations, suggestive to the listeners of their own experiences, observations, imagin-

the effectiveness of the instruction, and the extent to which we have applied ourselves to the job of learning. Four factors that account for individual differences in speaking ability we will comment on briefly: (1) speech defects, (2) differences in systematic study, (3) differences in interest and attitudes toward speech, (4) differences in home and environmental influences.

### *Speech Handicaps*

There is one type of exception to the general principles of achievement in speech which we ought to understand, although we can refer to it only briefly here. That is the problem of organic and psychological speech defects. The development of effective speech habits depends upon normal organic structure in the chest, throat, and head, and the development of free psychological control over them. Some persons are born with anatomical or psychological handicaps, and some persons acquire them later in life. Harelip, cleft palate, short soft palate, tongue-tie, poorly arranged teeth, facial paralysis, nodules or growths on the vocal folds in the larynx, or loss of some of these organs of speech through operations for such growths as cancer, may interfere seriously with normal speaking. Persons who stutter experience what are called mental blocks, as a result of which they may hesitate for some time or repeat sounds or whole words many times before they are able to express themselves.

The range of intellectual ability for persons with speech defects is normal. Their deficiencies cannot be said to result from lack of general ability. The educational problems inherent in, and techniques for, overcoming such handicaps are so extensive and technical, however, that they require highly specialized study. We consider the extensive discussion of the more severe speech defects beyond the sphere of our present purposes. We are also not concerned in this study with the communicative problems of those persons who lack the intellectual ability to acquire fairly effective speech habits. They do not go to college.

### *Differences in Systematic Study*

Those who have studied speech systematically and effectively do better than others who have been less well disciplined. Suc-

MONROE, ALAN H.: *Principles and Types of Speech*, rev. ed., Chap. VIII,  
Scott, Foresman & Company, Chicago, 1949.

WINANS, JAMES A.: *Speech-Making*, Chap. III, Appleton-Century-Crofts,  
Inc., New York, 1940.

ations that can be thrown into an alleged causal succession. Speech materials, in short, are the complex phenomena of this political, social, physical, philosophical, religious world to which we react in diverse ways.

How shall we go about selecting from this vast storehouse? Already, in the previous chapter, we have had much to say about sources of subject matter. We shall now assume that you are launched on your topic and that you will proceed forthwith to explore the details. Four principal techniques or skills will help you: thinking, listening, talking (including interviewing), and reading (including note taking). Your skill in these learning activities will determine the content of your remarks.

#### THINKING AS A SOURCE OF MATERIALS

Your initial experience with your topic should be to size it up mentally before you do much reading. College students often distrust their own ideas. In the presence of faculty experts the freshman may minimize his own judgments. Speech improvement, nevertheless, will depend partly on the exercise of some independent thinking. Emerson's advice to the Harvard students of 1837 is still pertinent. The speaker, according to Emerson, "distrusts at first the fitness of his frank confessions—his want of knowledge of the persons he addresses—until he finds that he is the complement of his hearers—that they drink his words because he fulfills for them their own nature."<sup>1</sup>

You, then, are to take a personal stand. Your informational speech, to be sure, will often consist of facts from history or science. Even here, however, you will inject into your terse reporting of fact some glimpse of your own personality. Your talk should be different from every other talk under the sun. The difference lies in your own individual approach. Put some of your own thinking into your handiwork.

How shall we proceed? We may ask and attempt to answer certain standard questions that enable us to acquire concepts, ideas, or facts, which we then relate to other concepts or ideas.

The steps of thinking in working out a controversial problem

<sup>1</sup> Ralph Waldo Emerson, "The American Scholar," *Nature Addresses and Lectures*, p. 103, Houghton Mifflin Company, Boston, 1903.

velopment of certain types of habits. What we have learned has been the result only of what we appreciated, what stimulated us, what captured our imagination, and what interested us. It is an old axiom among teachers that "You can lead a student to knowledge but you can't make him learn." Perhaps we were poorly led, but the fact remains that in some cases we failed to see the importance of doing what we were asked to do. Or the education may have been soft, and we learned that we could "get by" without much learning. Later when we took the test of action in the "cold, cruel world" we flunked, a victim of soft pedagogy.

There are few people for whom childhood interests are a safe guide for the development of the prerequisites to success. It is possible to develop interests in the skills of speech, and if we find our soil to be stony ground, we had better remove the stones before we plant our wheat. The development of the necessary interests for education is not exclusively the responsibility of our teachers. *He who would be surely educated must shoulder his own responsibilities for learning.*

### *Environment and Speech Habits*

Because of the fact that in recent years our schools have neglected training in speech, many of our habits in this form of activity have been developed largely either in the home or from other contacts and activities outside of formal education. Such learning, when purely incidental, has been shaped by the habits and standards of speech of those about us. Habits of speech acceptable in informal situations and among friends may not be acceptable for formal speaking and among strangers. College students with a social background not professional in nature, and with the ambition to enter a profession, sometimes make the mistake of becoming preoccupied with the specialized preparation necessary for the profession. A high standard for general education is required as a background for the social contacts involved in rendering the specialized services of most professions. Achievement anywhere near the top of the professions ordinarily requires frequent speaking. If one is deficient in this capacity, he is also likely to be judged as weak in professional qualifications. The

list of other relationships. It calls for discrimination, judgment (thinking). Your experience in trying to marshall ideas into departments and subdepartments will no doubt sharpen your awareness of methods of analysis. Your exploratory attitude will stimulate you to fresh inquiries and so lead you into the realm of creative thinking.

The limits of this chapter prevent the expansion of the discussion of the preceding paragraphs. The experience of straight and productive thinking and the avoidance of crooked thinking are indeed complicated. Later sections of this book will amplify thinking as related to speaking.<sup>3</sup> At least you will attempt to explore your subject in the light of questions patterned on those of the preceding paragraphs. Your initial inquiries, it should be emphasized, are to be extended to your reading, listening, interviewing, writing, and other skills of preparation.

#### LISTENING AS A SOURCE OF MATERIALS

Listening as a source of your increased knowledge and wisdom has been too much neglected. Here we are in a world which invention has filled with devices to increase hearing capacity and to multiply the carrying opportunities of the human voice. Never before has there been so much talk. We have the radio, the classroom lectures, the organized talks that crop up wherever any number of conferees get together. To make sure that we miss nothing, a loudspeaker may also add to the barrage. Yet most of it goes over our heads, or through our heads, without permanent registry. Why? Partly because in church, in the classroom, and in other listening situations, we often learn to steel ourselves against the speaking. We can easily tune out the radio. Otherwise we develop a kind of immunity to what is said. Why? Much of this talk, it must be admitted, is useless from anybody's point of view. But our indifference or apathy is, on the whole, a distinct loss to us. Much that we should absorb we miss.

There is an art and a method of listening. You are to make the most of it for its various advantages to you, both in gathering ideas and facts for an immediate subject and for your general

<sup>3</sup> See especially Chaps. 11, 16, 19.

response should give you further insight into the effect of the talk. Later chapters will develop more fully the listening function of the prospective speaker. Here I stress simply the immense contribution that your intelligent listening may make to your own knowledge as material for speech.

#### CONVERSATION, DISCUSSION, AND INTERVIEWING AS SOURCES OF MATERIALS

If attentive and thoughtful listening both informs and stimulates you, so do your conversation, your informal discussions, and your interviews. Charles James Fox, referred to as the "world's greatest debater," thus equipped himself for the stormy combats in the late eighteenth century House of Commons. "Fox gained many of the arguments in his speeches by discussing political questions with friends and colleagues."<sup>4</sup>

In his speech of July 16, 1784, Fox says, "I took much pains in my inquiry concerning commerce and the revenue. I consulted with everyone capable of giving me instruction, or of suggesting the means."<sup>5</sup> In his speech of Feb. 9, 1790, he declared that he had learned as much from Burke as "from books, science, and the knowledge of human affairs."<sup>6</sup> If you wish to test your own thinking and to learn the attitudes of others, you will casually turn the conversation in the direction of your thinking. Your information from such chance conversations can be indeed helpful.

When the talk becomes directed, either by you or someone else, or when a speaker has finished his remarks and calls for questions or statements from the floor, you will identify yourself orally or silently with that discussion audience. For purposes of your information you should not pass by these occasions of group parleying.

A special form of dialogue or conversation is the personal interview. If you have opportunity to seek out some authority on your problem, by all means do so. You will become a sort of inquiring

<sup>4</sup> Loren D. Reid, *Charles James Fox*, p. 101, Ph.D. thesis, State University of Iowa, July, 1932. Published by the author, 1932.

<sup>5</sup> *Speeches of the Right Honorable Charles James Fox in the House of Commons*, vol. III, p. 7-8, Longman, 1815.

<sup>6</sup> *Ibid.*, vol. IV, pp. 51-52.

or below in speaking achievement. Even the collegian who is above average soon realizes that his chances of recognition and progress are multiplied if he continues to develop skill. Unusually able speakers have as great a need for further improvement as have mediocre performers. America today certainly needs the services of many persons of superior skill in oral communication!

Thus your speech learning (as well as learning in other arts) should be understood in relation to the higher levels of education to which you are to move, and to your wider and later experience. If you are to be systematic and efficient in your college education in speech, you will keep clearly before you the demands and needs of postcollege and postuniversity life, as well as those of your less-exacting present surroundings.

### *Step 2: Analyze Your Speech Needs and Abilities*

Your second step in learning to improve your speech skill is to get an objective analysis of your achievement. Just how strong or weak are you in voice, thought, language, and so on? Four procedures will help with such analysis: (1) your review and understanding of the speech processes and speaking activities outlined in the previous chapter; (2) an evaluation of your speaking performance by experts; (3) a critical analysis of your ability in each of the various techniques and processes involved in speaking, such as articulation and pronunciation; and (4) a self-evaluation to help you further and to give your instructor clues for proper advice to you.

Your instructor will no doubt guide you in one or more of these procedures by which you can develop a clearer understanding of your particular needs.

It is especially important that your performances be observed and analyzed. The essential features of useful practice are that the performances be typical activities in realistic situations, and that the observation be systematic and critical. The more the critic knows about the nature of effective speaking, the better his criticism should be. The judgment of an expert is better than the judgment of a layman, but where an expert is not available the combined or average judgments of a number of intelligent fellow students ordinarily will produce a fairly reliable evaluation of

ceptor, Murray's *English Reader*, Weems' *Life of George Washington*, Indiana Statutes, Scott's *Lessons on Elocution*, and a few great classics, including the Bible. He, of course, made up, by the cogency of his thinking about the Kansas-Nebraska bill and the Dred Scott decision and by his concentration on a few important books, what he lacked in quantity of reading. He had at his disposal no Carnegie libraries, no University of Illinois general and departmental libraries, no succession of best sellers, no great outpouring of pulp journals, no avalanche of public or nongovernmental pamphlets. To point the moral, we can also allow time for reflection on our own ideas; we, too, can concentrate on certain ageless volumes. But, in addition, we may pick and choose from books-of-the-year, from the many magazines of varied sizes and cover designs. Most of us can visit libraries where scores and scores of books bear directly or indirectly on our line of interest.

Those who expect to give talks should know how to find their way about libraries; should know something of the typical books of reference; should know how to select quickly and intelligently the books and magazines of the library itself; should be able to draw on the appropriate magazines and newspapers; should have some idea of how to get at the immense fund of information in government documents; should be alert to the long list of pamphlets issued by non-government organizations; should know how to get at bibliographies and how to make convenient lists of references, how to read efficiently, and how to take notes.<sup>7</sup>

Let us assume that you know how to find material. What of the most efficient methods of reading? Your problem is one not simply of appropriating the knowledge, but of assimilating it. Teachers of speech have especially criticized their students for talks based on undigested ideas. Too often the language itself is closely echoed. Thus, whether you quote at length with proper credit or whether you parrot your reading without benefit of oral quotation marks, the end result is the same—the production of content that seems foreign to you. How, then, shall you attempt to read both efficiently and creatively?

*Approach Every Idea or Source with an Open Mind.* At the outset be objective. Do not pass by an article if it promises ideas

<sup>7</sup> For detailed suggestions for library research see Appendix C.

that you object to or facts that you question. Check your mental approach to guarantee a degree of fairness.

*Read with a Purpose.* Have clearly in mind what your proposed topic is and what you already think about it. You are to build up a talk of information on Diesel engines; or you wish to give a scientific description of fogs; or you wish to explain the causes of death in the United States; or you intend to make a comparison of Brahms and Wagner as composers; or you intend to tackle the problem of how to improve the diet of college students; or you wish to give an inspirational account of Thomas Jefferson as the interpreter of a free press and free speech. These approaches illustrate the variety of purposes that may determine your kind of exploratory reading.

*Sometimes Read for Details.* This close examination of a book or periodical you will make when your purpose is to find specific facts and when you have already in mind a general framework of the problem or question you are attempting to answer.

As you read for concrete items, attempt to judge the importance of the facts. Do they have a place in your general outline or pattern of thinking? If so, how and where? Are the facts accurately stated? Abundant? Well documented?

Do the illustrations, the facts, the analogies, the statistics, the specific cases, the authorities cited, conform to your notions of acceptable material? Are they relevant? Clearly stated? Abundant? Logically plausible? Will they contribute to your general point? Will they be interesting and otherwise acceptable to an audience?

*Sometimes Read for General Ideas.* Here your purpose is to seek out not so much specific items as generalized ideas. Here you are mainly concerned with general principles, with conclusions, with the chief lines of argument. In order to size up efficiently many pages, you will note the introductory and summarizing passages, the topic sentences, the organization and purpose of each paragraph. Such general reading is of course more rapidly done when the writing is clearly blocked out and is obviously organized.

*Sometimes Read to Find and Follow Directions.* If your reading of the document or experimental bulletin has directions

## SPEECH PERFORMANCE SCALE

Name \_\_\_\_\_ Date \_\_\_\_\_ Instructor \_\_\_\_\_

Project \_\_\_\_\_ Time \_\_\_\_\_

Subject \_\_\_\_\_

Criteria	Rating 1-9*	Comments
<b>1. General effectiveness:</b>		
<b>2. Speech attitudes and adjustments:</b>		
Indifferent _____	Loses thought _____	
Fidgety _____	Evasive _____	
Tense _____	Inappropriate _____	
<b>3. Voice:</b>		
Weak _____	Loud _____	
Fast _____	Slow _____	
Poor pitch _____	Poor quality _____	
Monotonous _____	Poor rhythm _____	
Excess vocalization _____		
<b>4. Articulation:</b>		
Substitutions _____	Foreign dialect _____	
Additions _____	Regional dialect _____	
Slighting _____	Mispronunciation _____	
<b>5. Physical activity:</b>		
Indirect _____	Unresponsive _____	
Random _____	Inappropriate _____	
<b>6. Language:</b>		
Ambiguous _____	Wordy _____	
Inaccurate _____	Needs force _____	
Needs vividness _____	Needs variety _____	
<b>7. Ideas:</b>		
Poor purpose _____	Not clear _____	
Poor central idea _____	Dull _____	
Weak support _____	Needs originality _____	
Undeveloped _____	Insignificant _____	
Inaccurate _____		
<b>8. Organization:</b>		
Introduction _____	Sequence _____	
Division _____	Conclusion _____	
Transitions _____		
Total		

\* Rate the speaker in each square by using a scale of 1 to 9 for each of the numbered items. Rate him 1, 2, or 3 to indicate various degrees of deficiency in use of the process; rate him 4, 5, or 6 if he is slightly below average to slightly above average in the process; and rate him 7, 8, or 9 to indicate relative degrees of skill in his use of the process. Add ratings to get total score.

clearly lined up and numbered, your job is pretty much one of copying. It sometimes happens, however, that the steps are not so clearly demarcated. In such case you will keep clearly in mind the results desired and link together in logical succession each step as it moves toward the goal.

*Sometimes Read for Definitions and Meanings.* Often you are to specialize on given topics, and to pay especial attention to meanings, especially if your reading is in a study or field not very familiar to you.

*Sometimes Read to Solve a Problem.* Obviously we are to have in mind the exact problem to be dealt with and are to formulate as clearly as possible the solution or solutions indicated.

*Assert Your Personality as You Read.* Refer the arguments and ideas to your own basic concepts. Check the source in the light of your own attitudes. Write on the margin, if the book is yours, queries about the facts and ideas.

Thus by avoiding acceptance of an idea because it is in print, you will exercise your own thinking, will assimilate as well as follow mechanically the lines, paragraphs, and pages. You are on the way to kinship with Emerson's scholar who engages in "creative reading." Concludes Emerson: "When the mind is braced by labor and invention, the pages of whatever book we read becomes luminous with manifold allusion. Every sentence is doubly significant, and the sense of our author is as broad as the world."<sup>8</sup>

#### NOTE TAKING

Your final step in collecting ideas and details for your own speaking is that of taking notes of what you read, of jotting down original ideas apart from your experiences with books. There are two objectionable kinds of note takers among those who pursue oral communication, those who eschew the whole mechanical process as a bore and a waste of time, and those ultra-conscientious copyists who put down almost everything. Mere reliance on your memory is insufficient, if you wish to line up and classify many details. Voluminous reproduction without discrimination

<sup>8</sup> Emerson, *op.cit.*, p. 93.

is also unfortunate. A more sensible procedure is somewhat as follows:

1. Aim to get the gist of an idea or an article.
2. Use cards or papers of a uniform size. Your notebook recordings are inconvenient if you intend to shuffle the items into any order.
3. Place one fact on a card.
4. Tag each card at the top with the topic or division under which the statement or data may fall.
5. Cite at the bottom the exact source. Read discriminately. In any event be accurate and complete in the citation. You will later appreciate your meticulousness here.
6. Quote accurately, but avoid long quotations.
7. Mainly get facts rather than broad opinions.
8. Get a general scheme for your reading and for the classification of your notes. Always start out with some plan. Later you can modify it.

You will take seriously this method and habit of note taking. You will apply it more and more efficiently as you attend classroom lectures and engage in your general or required reading. The habit will thus become more profitable to you in your educational development—and what is more to the point as far as this book applies, you will have a more systematic procedure for preparing your speeches.

#### CONCLUSION

This chapter, to conclude, has concerned itself with your problem of enriching your talks with suitable content. Only by having "something to say" will you have the right to hold attention and monopolize other people's time. The sources of content vary with the subject. Your experience of preparation, however, will include reflective thinking on the topic, listening to talk on it, participating in discussions and conversations on the theme, reading relevant materials both to add to your ideas and your information, and finally, note taking and other forms of writing to crystallize these materials into forms suitable for quick incorporation in your talk.

ord as a communicator will then be much more satisfactory than would otherwise be the case.

*Knowledge of Speech Principles and Facts.* Prospective speakers need to do more than practice the art. They should know what is good and bad in the techniques.

Why this stressing of knowledge? First, without minimizing the importance of practice, we agree that an intelligent rather than trial-and-error method of learning speech is preferable. At the college level, moreover, we are concerned with the objectives of learning that include intellectual insight into facts and principles as well as the acquisition of skills themselves. Knowledge, in this sense, is not something added to skill. It is that insight into the subject which makes it possible for you to develop your personality as an educated person. *Skill without knowledge at the adult level is not only socially unsound; it is academically hardly worth while.*

Secondly, since it is impossible to train one's self specifically for all possible types of activities and situations to be met, an intelligent understanding of principles will enable one to adjust to them more effectively than if education were strictly a matter of developing blind mechanical habits.

In the third place, it is important to recognize that many specific objectives of speech education require more time for attainment than is available in any specific course. The student who has a reasonable understanding of the facts and principles involved may continue to work on such objectives long after the completion of the specific course of training.

Finally, a knowledge of the characteristics and standards of the speech arts may be considered as worthy an objective for liberally educated men as the course content of any other field of learning. The study of speech has presented a challenge to scholars throughout the ages. There should be no place for doubt about the value of continuing such study.

*Immediate Learning Goals for Speech Techniques and Speech Activities.* Within this framework of general education, of realizing social objectives, of creating favorable attitudes, of recognizing

## PROJECTS AND PROBLEMS

1. Prepare on paper a brief one- or two-page series of statements on a familiar question (one or more statements under each heading) that answer in turn the following questions: (a) What difficulty presents itself? (b) What are the causes of the difficulty? (c) What possible course or courses present themselves to me for solving the problem? (d) Of these courses, what one, on the whole, is preferable? What are its advantages over the others? (e) What shall I do to carry out the conclusion at which I have arrived? Suggested topic: "Shall I elect a \_\_\_\_\_ course next year?"

This is a project in critical thinking. Do no reading. Rely only on individual reflection. Be prepared to report orally on your subject.

2. At your next classroom lecture, take notes and concentrate as closely as you can on the speaker, according to the suggestions in this chapter. Be prepared to repeat as accurately as you can in the four-minute talk the essentials of that lecture (or you may substitute any public lecture given on the campus).

3. Interview a faculty member on a special topic chosen by you. Make your classroom talk of five minutes the essence of that interview. Follow the five suggestions for interviewing given in this chapter.

4. Read an entire book or an extended article in a recent magazine. Present to the class a brief summary and interpretation of the book or article. For your reading, follow closely the suggestions given in this chapter.

5. Prepare a joint list of references in cooperation with your colleagues. Select a subject that calls for recent references. Include at least one reference to a printed bibliography, at least five from recent books, at least five from representative magazines, at least two or three from a representative daily paper, at least five from documents. The entire list should comprise some twenty or thirty references and should be prepared according to the directions in Appendix A.

## REFERENCES

CROCKER, LIONEL: *Public Speaking for College Students*, Chap. X, American Book Company, New York, 1941.

ROBBINS, HARRY W., and ROBERT T. OLIVER: *Developing Ideas into Essays and Speeches*, Longmans, Green & Co., Inc., New York, 1943.

WINANS, JAMES A.: *Speech-making*, Chap. IV, Appleton-Century-Crofts Company, Inc., New York, 1938.

only give you a key for easy memorization of the ideas but also permit greater fluency in speaking. Time spent on speech organization is highly profitable.

#### CONTROLLING PURPOSE, THE BASIS OF ORGANIZATION

Once you have selected your subject and have launched upon your collection of materials, you will need to decide what you intend to do with your audience. It is not enough for you to say, "I will say a few words about mathematics." You will need to ask yourself frankly, "Why should I talk about this subject?" You will instantly agree that you have been interested in this subject and know how to talk about it. Even so, you need to ask, "But what do I intend to do with my audience? Make them like math? Convince them to take a course?"

Every speech, like every written composition, will succeed better if it has a purpose with respect to audience response. You, then, will set out with the notion that you are to secure a specific reaction from your listeners—the kind of reaction you deliberately plan beforehand.

What representative types of reaction or response are most worth while? As a result of your talking the listeners have become better informed; or they have been entertained; or they have been convinced concerning an idea; or they have been persuaded to take some action; or they have been stimulated to appreciate or condemn an idea, person, or institution; or they have been aroused to reflective or deliberative thinking on some problem about which they may have differences of opinion; or they have experienced some combination of these ends.

These several modes of emotional-intellectual behavior, at least one of which you hope to secure from your listeners, govern the methods of dealing with your subject matter. Your deliberate recognition of the compositional and speaking aims of your talk will lead you to organize and otherwise shape your materials more effectively.

More concretely your controlling purposes will be (1) to inform your listeners (add to their facts and ideas, increase their wisdom, strengthen their judgment, enlarge their ways of looking at problems), primarily through expositional devices; (2) to in-

observe the following ten directives about your practice, you should make significant progress in speaking.

1. *Practice with the intent to learn.* Any amount of study or practice of speech activities when your heart is not in what you are doing will accomplish little.

2. *Practice for achievement in definite objectives.* Know what you are trying to accomplish and accept nothing less than the best that you can do. As you improve your skill, you will obtain a better idea of what you want to accomplish. Revise objectives frequently.

3. *Practice on projects appropriate for your own level of achievement.* If you continue working over projects which are too easy, you will make no progress and soon lose interest. If you work too long on projects which are too difficult for you, you may expect to become discouraged. If in doubt it is better to raise your sights and aim high than to aim too low, but it is still better to formulate reasonable objectives in terms of your own needs, background, and experience and hit the mark.

4. *Practice participation in a wide variety of naturally motivated and realistic speaking activities.* When you speak, do so for the accomplishment of a purpose. Whenever possible, accept real opportunities for speaking experience. Many such opportunities are ordinarily available if one looks for them. One cannot possibly anticipate in advance, and specifically prepare for, all variations in types of communicative activities. The greater the number of major types of activities in which you gain experience, the easier it will be for you to adapt to variations of these types in specific situations. When experiences differ as much as they do in speaking, it is important to practice the most common and most useful speech processes and activities.

5. *Practice under conditions comparable to those under which you expect to speak.* For example, in preparing for a speech, rehearse it aloud rather than silently. Otherwise you may be startled when you hear yourself speak. If you are to make your speech on your feet, stand up when you rehearse it. Private lessons in speaking may accomplish little because one does not practice with a real audience. The presence of critical listeners may disorganize one's mental reactions, unless he has had considerable experience in speaking before such an audience. You should not

you are to talk about and how you are to influence your audience is sometimes hard to reduce to words. The time spent in attempting to do so, however, will more than justify itself.

The theme or purpose sentence is primarily to help you. Whether or not you state it directly to the audience, you should make it part of the structure of your talk. If you frame it clearly, you will have a better idea of what you are trying to do. Consider these statements of theses or purpose sentences for student talks: "I propose to explain the duties of a radio announcer at Station WSUI." "I shall attempt to persuade you to initiate a movement for the establishment of student government on my campus."

Such statements should be worded concisely. The words "I shall attempt to persuade you" and similar terms may be omitted from the speech itself. In a debate the purpose sentence is usually stated as a resolution or as the "main issue," which in turn is broken into "subissues." Certainly in many talks, such as the informal narrative, the formal statement of the theme may be unnecessary.

#### METHODS OF DIVIDING THE SUBJECT

Once you have selected your subject, collected and selected materials, and framed a definite purpose sentence, you need to solve the problem of partitioning this topic statement into its several subdivisions, and of further subdividing these subordinate ideas. This is the work of analysis—the determination of the specific points to be developed in the body of the speech.

The application of a number of well-known principles of analysis or division will help you to get a satisfactory partition of the ideas.

##### *Divide the Materials According to a Consistent Principle or Method*

If you view your materials from a given point of view, you will find your items falling into a sequence, so that one category or item follows or is easily related to another. Types of approaches fall roughly into eight or nine groups, any of which you may adopt as a means of breaking down your subject into details.

ating its details, (d) tracing its history, (e) explaining its purposes, (f) describing its operations. "Liberal-arts education," to illustrate, could be expounded by first outlining its place in a university system, and then describing its distinctive purposes and characteristics that set it off from the education received in a lower school and in a professional or technical college. Your speech would probably stress the function of the liberal-arts college in educating (a) for individual development, (b) for social and political outlook and duties, (c) for aesthetic appreciation, (d) for moral understanding and leadership, and (e) for economic and professional competency.

4. *Method of Classification.* Organization by classification offers numerous possible combinations of material. Your familiarity with zoology, botany, or other science will suggest to you how completely the authorities in these fields classify their data. Something of this same method of identifying kindred forms and activities is carried out in all other areas of human knowledge. Suppose you classify monopolies. They are social or natural. They are public or private, absolute or partial, local or national. Social monopolies, in turn, may be general welfare monopolies, or special privilege monopolies. The subclassification of these types of monopolies may, of course, be carried much further.

Your classification of ideas and materials may be primarily (a) social, (b) political, (c) educational, (d) physical, (e) economic, (f) military, (g) religious, (h) logical, (i) philosophical. These classifications are merely suggestive. Others, such as literary, aesthetic, linguistic, will occur to you.

Students interested in some problem of the day will usually find it convenient to classify representative phases of the subject as economic, social, or political. These divisions, of course, should be translated into concrete statements.

Suppose, for example, you are trying to organize the subject of international relations. A proposed question would be: "Shall the United States join a permanent federated world government?" Specific subststatements would read: "I propose to convince this audience that the United States should join a permanent world government." The two chief issues or divisions you might treat would be (a) economic effects of such participation, and (b) po-

to give undivided attention to the task. Poor ventilation or control over temperature may reduce efficiency. An easy chair invites complete relaxation and is not conducive to critical thinking. Interesting or disturbing activities in the immediate environment distract attention. The budgeting of time plays an equally important part in effective practice. If you are to prepare a speech, you should not delay the selection of the subject until the last possible moment. Assign appropriate amounts of time to selecting a subject and securing materials, to selecting and organizing the material you will use, and to rehearsing for the speech performance. Unless you begin your preparation early and budget your time, your study is likely to be inefficient.

*9. Space the time of your practice on speaking activities.* Cramming is a questionable practice even in those subjects devoted primarily to the memorizing of facts. The development of speech skills seems to require slow maturation through repeated practice. Therefore, one needs not expect good results from highly concentrated doses of this educational medicine. Growth in speaking ability may be likened to the process of developing a tree. It must grow a while and then it should be pruned. Permit the tree to grow for another period of time and prune it again. When this process has been repeated a number of times we may expect a sound and useful product. If we try to stimulate it to too rapid growth by an overdose of fertilizer, the result is sudden expiration.

*10. Do more than the minimum amount of practice required.* This is the familiar technique of overlearning. One may "get by" occasionally with meager preparation. If you follow the practice of cutting corners regularly, sooner or later you will be "tripped up" by it. The habit of depending on the spur of the moment may dull the spur so that even this incentive is ineffective. Study for mastery rather than the good fortune of a happy accident. The fear of growing stale is ordinarily a delusion or excuse. One should not grind at his subject so persistently that he cannot occasionally take a fresh look at it. "While trifles make perfection, perfection is no trifle." Only by mastery can one hope to achieve anything like the perfection of a superior standard of performance.

sure activities of labor. (*d*) Labor has the capital, the brains, and the purpose to provide such political leadership. These ideas, treated in relationship to their specific subpropositions, would point the way to the alleged conclusion expressed in the purpose sentence, *i.e.*, "labor will get the upper hand in government."

6. *Problem-solution Method.* This mode of establishing your pattern of organization is really a simplification of the cause-and-effect procedure. We list it here as a distinct type because of its frequent use in school and college orations and in student discussions. In the oration the speaker usually states a problem and then solves it. However he may cover up the general outline, his synthesis at the end amounts to this simple formula.

The oration, for example, may set forth the problem of racial discrimination in the United States, the causes and consequent bad results, and then proceed to one of the many solutions to correct this political-social-economic shortcoming of American democracy.

Discussional speaking, too, whether it is made up of an hour's organized conversation between panel members or the fifteen-minute talk by a single leader, adheres closely to this same plan of analysis and solution. This approach originates in the method used by science in solving a problem: (*a*) the recognition of a "felt difficulty," (*b*) the testing of various avenues of escape or of solving the perplexity, and (*c*) the full endorsement and description of the chosen "way out."

You are urged, then, to resort to this structural plan when you talk about a typical controversial matter, whether it be one of minor concern to the world at large (*e.g.*, the advocacy of some sport, such as jiu-jitsu) or one of vast importance to this nation (*e.g.*, the proposal of a stronger Good Neighbor policy).

7. *Psychological Method.* Arrange your ideas with a view to producing certain effects on your listeners. You ask: "Since all speaking and all speech organization has an eye to audience effect, why label any one method as 'psychological'?" The answer is that this method is more pronounced in its use of psychological appeals than those illustrated above; it is an arrangement of ideas in which you announce (at least to yourself) your intention of stressing typical audience appeals.

8. *Combination of Methods.* A combination of methods for division is the rule, especially for longer talks (ten minutes or more). The main divisions, as stated above, should be arranged according to one principle. Each subdivision, however, may follow a procedure different from that of its major heading. The only stipulation is that any given unit shall be controlled by a single point of view. After all, each unit constitutes a separate speech. Your three or four small speeches (two minutes) are in turn welded into a larger whole. Thus in the organization of a single discourse you may have methods of definition, classification, cause-and-effect, with each of the main units composed of subdivisions made up of statements representing these same or other methods of division.

#### *Divide According to One Principle Only*

If you wish to speak on the topic, "The causes of the Spanish-American War of 1898," you might list (1) Spanish exploitation of Cuba, (2) threats to American investments, (3) American economic imperialism, (4) American "big brother" sentimentality, (5) "yellow journalism" of the Hearst and other papers, (6) American interest in investing abroad, (7) American interest in securing strategic outposts, (8) events leading up to the war, (9) progress of the war, and (10) results. Clearly this division of material follows one point of view throughout the first seven topics (that of economic, political, and social factors) and then switches to the chronological treatment. To get a more consistent point of view, omit these final topics. They will make up another speech. As suggested above, each unit is consistent in its method, but each subunit can have a different analytical scheme from that of the section to which it is subordinate.

#### *Divide so That the Different Units Do Not Overlap*

In the example above, you will perhaps recall from your high-school history that (1) threats to American investments, (2) American economic imperialism, and (3) American investments abroad are more or less clumsy statements of the same thing. "American economic imperialism" covers the topic. The others, rephrased more specifically, could serve as subtopics to it.

pare carefully for the interview; (2) be honest with yourself and frank with your instructor; (3) make a real effort to get something more than a grade average out of the interview; (4) keep the interview moving, balance attention to various problems, and avoid wasting time.

### Project 2

Prepare a brief extemporaneous talk according to the procedure in Project 1 at the end of Chap. 1. You should limit your talk to not less than three and not more than four minutes.

#### Subjects for This Talk:

1. My impressions of my early days.
2. Why I need to be educated.
3. How I shall earn money next summer.
4. How I passed the mathematics-skills examination.
5. Hitchhiking—a lost art.
6. My boss in my summer job.
7. A book you should read.
8. Protocol in the Navy.
9. Basketball for women.
10. Basketball vs. football.
11. My wartime jaunt through France (or elsewhere).
12. My temporary life in Georgia (wherever you have temporarily lived).
13. Why I am a good baby-sitter.
14. I skied once.
15. Any similar subject that gives you opportunity to talk easily and interestingly, that makes you at home with your listeners and enables you, in turn, to learn something of their identity and personality.

### REFERENCES

GILKINSON, HOWARD, and FRANKLIN H. KNOWER: *Psychological Studies of Individual Differences among Students of Speech*, University of Minnesota Press, Minneapolis, 1939.

GILKINSON, HOWARD, and FRANKLIN H. KNOWER: *A Guidance Questionnaire for Students of Speech*, C. H. Stoelting Company, Chicago, 1940.

MURRAY, ELWOOD: *The Speech Personality*, rev. ed., Chaps. II-V, J. B. Lippincott Company, Philadelphia, 1944.

PARRISH, WAYLAND M.: *Speaking in Public*, Chap. II, Charles Scribner's Sons, New York, 1947.

SYMONDS, P. M.: *Diagnosing Personality and Conduct*, Appleton-Century-Crofts, Inc., New York, 1931.

WILLIAMSON, ARLEIGH B., CHARLES A. FURTZ, and HAROLD R. ROSS: *Speaking in Public*, Chap. I, Prentice-Hall, Inc., New York, 1948.

artificial distinction between "topic" and "subdivision." The "main heading" is, by very definition, the purpose sentence and calls for at least two subdivisions.

Why not use more than five or six heads? Because you will find from experience that almost any mass of material can be condensed into few rather than many parts. Whether the speech be five hours long, or five minutes, you will in almost every case be able to cast the details into a few basic categories.

It is a familiar law of outlining and of classification that related data may be assembled into larger and larger units. The organizing mind can see the connection between various units and so make these larger correlations. The successive treatment of ten or twelve "chief" or "fundamental" issues or heads means that the student analyst has incorporated secondary or sub-heads into his pattern of general heads.

Aside from the logical justification for using few rather than many topics, the speaker will find it much easier to memorize two or three well-phrased propositions or steps rather than a lengthy catalogue. The hearer, too, will be less burdened, if he is expected to retain the heads for more than two or three hours.

#### *State Each Head or Division Clearly and Concretely*

I have advised you to convert the general topic into a full sentence. Similarly this purpose sentence should be broken down into subtopics and each of these, in turn, cast into sentence form. Such complete statements will keep your own thinking straight. Thus, in our example of the war of 1898, you will do well to expand the term, "Spanish exploitation of Cuba" into a sentence: "Corrupt Spanish officials exploited the revenue of Cuba, imposed heavy taxes, and completely subjugated the natives." Similarly "threats to American investments" could be more concretely labeled: "The wholesale destruction of property in Cuba threatened to wipe out American investments there." Such phrasing will help the listeners to catch and, we believe, later recall the idea.

## PROJECTS AND PROBLEMS

1. Select six topics properly limited to illustrate each of the following controlling purposes of your speech: (a) to inform, (b) to interest, (c) to stimulate by praise or blame, (d) to convince, (e) to stimulate to reflective thinking, (f) to persuade. Frame each topic as a topic sentence. Let your exercise be arranged as follows:

- (1) Subject
- (2) Controlling purpose (stated as a complete sentence)
- (3) Purpose sentence

2. Select a specific subject for each of the following methods of development and include at least three main headings under each: (a) chronology, (b) topography, (c) definition, (d) classification, (e) logic, (f) problem solution, (g) psychology. Arrange your assignment as follows:

- (1) Topic (stated as a complete sentence)
- (2) Methods of division (at least three, each to be framed as a complete sentence and numbered, I, II, III, etc.)

3. Evaluate the methods of division of one of your recent speeches by applying the criteria of satisfactory division listed at the end of this chapter.

4. Analyze a recent speech delivered by the President of the United States or by some other prominent speaker. Apply some or all of the tests listed at the end of this chapter.

5. Find in one of the volumes of Baird's *Representative American Speeches* an example of the method of development by (a) classification, (b) definition, (c) logic, (d) problem and solution, (e) psychology, as these concepts are explained in this chapter.

6. Indicate under each of the following statements a method of analysis (include in each case at least three statements representing your tentative analysis): (a) A college education sometimes stifles intellectual independence. (b) A powerful enemy of the American public is the American newspaper that distorts the news. (c) Literature is often taught badly in colleges. (d) The effect of the Second World War has been to produce a major world revolution. (e) The best novels of Somerset Maugham are classics. (f) Americans are extremely provincial.

7. Select an expository topic for your next speech. State in complete sentence form your two or more divisions of analysis. Criticize your analysis.

8. Proceed as in Project 7, using an argumentative topic.

16. Are there any parts of the speech which I should prepare with particular care?
17. Should I merely stand at my place among other listeners to make a short talk, or should I take the platform, or head of the table?
18. Should I announce the title of my remarks?

### *Your Role Is to Speak*

Most of these questions cannot be answered arbitrarily. The answers depend on you and the situation. For example, is a man's willingness or refusal to speak his own business, just as it is his own business whether he likes gray suits or brown suits? If he is willing to pay the price of complete independence in matters of speech, the answer is yes. Most people, however, cannot afford to be that independent. The fact is, if we are normal, we want to get ahead in life, and getting ahead in life depends upon our ability to render service. The services a man is prepared to offer often require more of him than he anticipates in his youth.

Later in life he discovers that he must speak not only when he has something to say; he must speak when he is expected to say something. The role he has chosen to fill in life makes many demands upon him. He is a businessman, a farmer, or perhaps an engineer, or doctor. But he is also a member of a parent-teacher organization, school board, service club, lodge, church, chamber of commerce, political party, labor union, grange, country club, professional organization, city council, or even a legislature. He has many capacities which would make him a leader. But can he speak? If so, his opportunities for service are multiplied, and the community becomes a better place in which to live. The acceptance of one's social responsibilities does not permit a purely personal whim to dictate whether or not he is to serve. Furthermore, the ability to meet the demands of one's fellows for cooperative service, even when personal preference is for withdrawal, will in the end ordinarily bring immeasurable satisfaction.

### *Select the First Words with Care*

Most speaking today is less formal than at an earlier day in our society. If there is a chairman, it is still customary to recognize the chairman when introduced. Begin with "Ladies and Gentle-

## CHAPTER 7

# Organization: Introduction, Body, Conclusion

### GENERAL VIEW OF SPEECH STRUCTURE

If you keep clearly before you your purpose with the audience and the main proposition into which you propose to cast your material, you will have little difficulty in throwing your ideas into the main structural divisions of introduction, body or development, and conclusion. Speeches, as teachers on this subject have long reminded us, should have at least three well-defined divisions: the beginning or introduction, the main body or development, and the ending or conclusion.

This simple distinction of parts parallels the steps you as a speaker will take to carry out your speaking aims. First, you will introduce yourself and your ideas to the group; then you will provide an elaboration of your ideas so that they stick; finally, you will clinch the whole with a summary or appeal. The creation of good will for the speaker and his thinking is the aim of the introduction. The successive marshalling of the ideas to be implanted is the work of the main body. The final effort to consolidate these impressions makes up the conclusion.

Are these divisions necessary? Usually, yes. Sometimes a formal introduction is absent even in a good speech. If you note the first few sentences of most printed speeches, however, you

—ignore the formal demarkation of topics characteristic of formal exposition.

How is it with debate or oral argument? The opening affirmative speaker in a debate almost invariably treats (1) cause for the debate, (2) brief history or background of the case, (3) explanation of terms, (4) statement of issues, (5) development of one or more of these issues, and (6) summary of the speech. The other debate speeches, with some departures, follow the same scheme. Such logical structure is sometimes criticized as wooden. Essentially, however, it has justification in logic, and is favored by judges who want reasoned discourse with each point carefully established.<sup>1</sup>

The speech or series of speeches that attempts to discuss a problem of policy (one that calls for some action by the audience) has still another plan of organization. The pattern is that of (1) stating the question to be discussed, (2) explaining the terms, (3) outlining the goals, (4) analyzing the causes that give rise to the problem, (5) suggesting and developing the pros and cons of each representative solution of the problem, (6) defending that solution which seems preferable, (7) describing a course of action to help carry out the solution chosen. A single speech of the discussion type may follow through all of these steps. Or the full pattern may be shared by a group of conferees, each contributing in a separate speech one of the steps.<sup>2</sup>

The persuasive or oratorical speech—one that accompanies mere argument or exposition with a series of imaginative and emotional appeals—likewise, has its plan. Here the framework is usually simple: (1) the statement of a problem, and (2) a solution. A “peroration” may be added—if it naturally follows and does not become a sample of rhetoric for its own sake.<sup>3</sup>

These varying forms of organization are all practiced according to the occasion and the speaker’s purpose. You will adapt your structure to meet these requirements. Your object, after all, is to be simple and clear. Your purpose with respect to the audience,

<sup>1</sup> For further discussion of the organization of an argumentative speech see Chap. 19.

<sup>2</sup> For further treatment of the pattern for discussion see Chap. 21.

<sup>3</sup> For further suggestions about persuasive address see Chap. 20.

Most apologies are a bid for sympathy or a compliment. If you must bid for them, you are probably undeserving of either. You may feel unequal to the task set for you, but you will not improve your ability by deprecating yourself. Say what you have to say and sit down. Most people will not expect you to sparkle all the time.

### *Always Be Prepared*

You need not expect to speak well without some preparation. Every art which emerges from the mind and muscles of man requires practice. The skill of the musician, athlete, surgeon, dentist, engineer, and the mechanic becomes rusty without practice. Why should the speaker expect to function at his best without practice? Of course you talk every hour of the day, but not under the pressure and strain which may come to focus in your being as you arise to make a few remarks.

You have outlined your discussion as recommended earlier in this chapter. Now you must assimilate it—make it a part of you. The longer you have known the ideas you talk about, and the more you have discussed them, the easier it will be for you to prepare to talk. So start your preparation early. When you work on speaking exercises for class, practice them with the full intention of learning and applying the principles involved. Your preparation is a kind of rehearsal for the big event. Practice with the idea of accomplishing definite objectives. Anticipate the circumstances under which you will speak, and rehearse in the manner in which you want to speak. Be sure to speak in your rehearsals; it is not enough just to mumble, whisper, or think your remarks through silently. Trying to cram is also not real preparation. If you start preparation early and space your learning, you will not need to cram.

### *Better Not Memorize*

Memorization of materials for students speaking is not recommended. There are persons who memorize easily and claim that they speak better when they memorize than when they do not. The beginner is particularly tempted to memorize. But most speakers who try to speak from memory either sound monotonous, or flounder and hesitate so that the total effect is less satisfactory.

on Bristol had been heavy. Several hundred had been killed and wounded, many houses were destroyed, the buildings next to the university were still burning, and many of the university authorities who conducted the ceremony had pulled on their robes over uniforms begrimed and drenched. But all was presented with faultless ritual and appropriate decorum, and I sustained a very strong and invigorated impression of the superiority of man over the forces that can destroy him.

Here now, today, I am once again in academic groves—groves is, I believe, the right word—where knowledge is garnered, where learning is stimulated, where virtues are inculcated, and thought encouraged.<sup>4</sup>

Thus you may refer to your own experiences in relation to the present occasion. Almost every experienced speaker resorts to personal reminiscence. To do so successfully requires tact and taste. You must not take yourself too seriously.

2. *You may begin by an interesting narrative.* President Roosevelt introduced his appeal for the purchase of war bonds by a striking incident.

Once upon a time, a few years ago, there was a city in our Middle West which was threatened by a destructive flood in a great river. The waters had risen to the top of the banks. Every man, woman, and child in that city was called upon to fill sandbags in order to defend their homes against the rising waters. For many days and nights destruction and death stared them in the face. As a result of the grim, determined community effort, that city still stands. Those people kept the levees above the peak of the flood. All of them joined together in the desperate job that had to be done—businessmen, workers, farmers, and doctors, and preachers—people of all races.

To me that town is a living symbol of what community cooperation can accomplish.<sup>5</sup>

3. *You may show your appreciation of the organization under whose auspices you may speak.* President Green, of the American Federation of Labor, addressed the International Longshoremen's Association in New York City:

<sup>4</sup> A. Craig Baird, *Representative American Speeches: 1943-44*, p. 29, The H. W. Wilson Company, New York, 1944.

<sup>5</sup> *Vital Speeches of the Day*, vol. 9, no. 23, p. 706.

proximately the same message as my eleven predecessors, I deny that statement, and marvel at your attention, as I thank you for your courtesy.<sup>9</sup>

Whatever your technique, you will, it is hoped, gain or partially gain the early and enthusiastic cooperation of those before you. Your references to yourself; your allusions to the audience, the chairman, to preceding speakers, to the general theme of the gathering, to the next speaker; your dramatic narrative or anecdote; your citation of a current happening and your reminder of the timeliness of your topic; your pleasant or whimsical treatment of yourself, your ideas, or the meeting—these methods of beginning all suggest devices of organization that will fit your materials to your purpose for your audience.

#### *Supplying Explanations and Background of the Subject*

Along with this inclusion of material to promote good will and interest, the introduction should contain such explanations and facts as may be needed for the unfolding of the subject. Expository speaking, for example, almost invariably begins with an explanation of the terms or processes to be treated in detail. If you intend to talk about a radio transmitter system, or the ballistics of military rifles, or the handling of infantry mortars, you will naturally begin with a preliminary description of a "radio transmitter," or "ballistics," or "infantry mortar."

Especially in argumentative or discussional speaking you will usually need to explain terms. If you are to argue about "expansion of social security," or "permanent economic controls," or "relief and rehabilitation in devastated countries," you will do well to clarify and simplify these abstract and all-embracing terms. Often, too, certain facts concerning the background or some recent history will further pave the way for the specific discussion of the problem.

#### *The Introduction and the Controlling Purpose*

A third function of your introduction is to state your controlling purpose or purpose sentence. Such statement often comes

<sup>9</sup> Baird, *Representative American Speeches: 1940-41*, p. 264.

*Learn to Read from Manuscript*

If you speak over the radio you may be asked to read your speech. State and professional papers also are ordinarily read. Timing and the importance of exact phraseology demand reading in these cases. Otherwise, read only when absolutely necessary. If you must read, learn to read conversationally, or in the same manner in which you would speak. The biggest objection to the reading of a speech is poor reading. If you can read fluently, meaningfully, and emphatically, if you can study your audience, and adjust to it by pausing, repetition, and interpolation, you will have overcome some of the handicaps of this type of speech.

*Reduce Good Speech Habits to Unconscious Responses*

When you stand up to speak you should not worry about the application of principles of speaking. The time for worry is past. You should have considered these principles in your preparation. You should have made effective speech such an automatic response that you apply principles unconsciously or from habit. If you are aware of such principles as you speak and can avoid worrying about them, no harm is done. In the long run your conscious awareness of the techniques to be employed will strengthen your habits. In practice or rehearsal—and your classroom or practice speaking is mostly rehearsal—you ought to be conscious of these principles. A golf player, for example, improves his game by consciously practicing techniques until they become habits, and then he can forget them. Speech, and to some extent writing, skills are improved in the same way.

You may feel self-conscious about your first attempts to apply principles of effective speaking, but so does any learner. There are, however, two kinds of self-consciousness: intellectual self-consciousness and emotional self-consciousness. Fear of the latter should not prevent you from developing the former. No self-respecting human being wants to be an automaton. The value of intellectual awareness of what you are doing is that you can make more effective adjustments in speaking. We study the principles of speech to enable us to make such adjustments. Any change of habit for the time is apt to seem unnatural. But if you know what

at the end of the introduction. It may, however, be placed in the opening sentence. One student speaker began his five-minute talk on the purpose and function of the liberal-arts college with the statement: "I wish to talk to you about lend-lease education." This somewhat enigmatic statement was explained as a policy of international extension of the principle of liberal training in higher education.

Often this purpose sentence is phrased as an inquiry. Professor Edgar Eugene Robinson gave as the title of his address, "Can democracy survive the war?" He then continued, "The question is not new: 'Can democracy survive?'"<sup>10</sup> More frequently, perhaps, the topic statement is incorporated at the end of the introduction proper. It thus appears either as a question or "issue," or as a proposition or series of questions to be developed.

Thus the introduction to one speech was developed somewhat as follows:

"Ladies and Gentlemen:

*Immediate Interest of the Question.* "A month ago we had a race riot in Detroit and another in Harlem. Again we are confronted with the problem of what should be our policy concerning the treatment of minority groups in this country.

*Definitions.* "By minority groups, I mean those peoples in the United States that have customs and institutions which set them off from the majority. I mean those Negroes, Jews, Japanese, Mexicans and others whose economic and social rights have allegedly been denied by the majority. I shall refer mainly to the problem as it relates to the Negroes.

*Division of the Subject.* "The question is, what attitude shall we assume and what program, if any, shall we follow in grappling with this recurrent question? More specifically, to what extent is racial discrimination practiced at the present time? To what extent is such discrimination in conflict with our principles of democratic government? To what extent does such discrimination constitute a danger to us in the prosecution of the war? What solution, if any, can we endorse? Shall the government abolish a poll tax in elections for Federal officers? Shall the Federal government adopt a Fair Racial Practice Act? Shall we rely

<sup>10</sup> Baird, *Representative American Speeches: 1942-43*, p. 221.

on education and interracial conferences to improve relationships between the majority and these minorities?

*Purpose Sentence.* "I propose to show the threat to our national life from this growing race problem, and I wish to outline and defend a series of proposals to alleviate this antagonism."

#### ORGANIZATION OF THE BODY

If the introduction has been well-designed and if the partition of the subject, based upon the controlling purpose, has been clearly done, the problem of organizing the main body of the speech is pretty well taken care of. Your job is merely to state clearly the essential ideas or propositions that make up your subject-division and to relate those ideas in the best order. First and last you will continue to select and arrange these divisions with an eye to their acceptability to your auditors.

#### *Unity of Materials*

Thus you ask: "In view of my audience and of the limited time at my disposal, what two or three main points or aspects of my topic shall I stress?" If you are allowed five minutes for the subject, "What was the New Deal?" and your audience consists of twenty-five student members of a military group, you will use your best judgment in limiting and adjusting your question. You have planned three points: (1) the New Deal was a program designed to control the economic life of the United States; (2) it was designed to give a more equitable distribution of the national income; and (3) it was designed to secure a greater degree of social security. Because your time is limited, you will develop only one of these points. In view of the character of your listeners you will perhaps talk only on the first point and will illustrate the alleged control of the New Deal over production and profits.

To ensure further the principle of unity, in the body of your talk you will keep your controlling sentence uppermost. You will see that the statements or ideas representing your division of the subject are clearly played up throughout. You will not make the customary mistake of trying to cover everything in three minutes. You will select. Furthermore, you will insert enough repetitive,

of thought. The listeners want to get on with the idea. The speaker should encourage rather than interfere with this desire.

### *Learn Methods of Prompting Memory*

If you lose the trend of thought or forget for a moment what you have planned to say, try to go on with a brief continuation or elaboration of your last idea. Make use of supplementary or transitional ideas to tide over the gap. Move around a bit, and try to avoid becoming tense. If you are still unable to remember, go on to the next idea. Your lapse of memory does not matter, if the thought which has slipped your mind is really not important. If it is important, it will probably return to you in a moment. If you retain confidence in your ability to go on, your listeners may never know you skipped an idea. If you allow yourself to become panicky, they may make more of it than is necessary. It is always wise, anyway, to prepare more material than you expect to use. You may then afford to forget some, and make selections from the remainder to adapt to the speech situation as it develops.

### *Prepare Important Parts of the Speech with Care*

Prepare the introduction and the conclusion with special care. First and last impressions are probably more important in their persuasion than the remainder of the speech. There is some evidence to indicate that the most emphatic part of a speech is the first part. If you have one idea which you consider more important than the others and can arrange to put it first, you will usually do so. There may be short paragraphs within the speech which you note in preparation to be especially difficult. If so, give them the most consideration in preparation. Work on your remarks for their effect as a whole, but give the most consideration to your most important ideas.

### *Stand Where You Can Be Most Effective*

The place from which you speak will depend upon the circumstances. A speaker who participates in discussion as a part of a group of listeners gains contact and directness with them. If you stand apart or on a platform, it may be easier for the group to focus attention and to hear you. Speaking from a platform in-

transitional, summarizing, and introductory (topic) phrases and sentences to make the listener see the unity of your structure.

### *Order*

Arrange your material and subject ideas in that order most appropriate for securing both logical sequence and audience acceptance. Refer again to the plans of analysis outlined in the previous chapter. See that your chronological or other form of division is consistently followed. Again, utilize the types of transitional syntax by which the sequence is preserved and made acceptable to listeners.

### *Emphasis*

Since your function in building your plan is not only to make clear but to impress, you will naturally give proper position and space to the important ideas. This principle is an old one. Your problem of structure, then, is to answer the question, "Shall I put my most important idea in the beginning? At the end? In the middle? How much of my five-minute speech shall I give to it (if I have two points to handle)?" We cannot decide these things without knowing your subject, your knowledge of it, and your occasion. Sometimes the most important idea is reserved for the last position. This is the order of climax. The speaker proceeds: "An important idea. . . . A second reason. . . . Most important of all. . . ."

On other occasions you may wish to offer your chief idea first. Your approach here is somewhat like that of the newspaper reporter who attempts to put forth in his opening sentence the gist of his story. Effective speakers like Dr. Harry Emerson Fosdick offer their strongest idea at the outset. Wherever you place your prominent point and however much or little time (or space) you give to it, you will at least note carefully that your aim is to linger sufficiently over a major idea to drive it home; you are to present it where it will have maximum reception.

## ORGANIZATION OF THE CONCLUSION

The conclusion, like the beginning, may have a function other than that of adding to the listener's knowledge of the topic. This

final sentence (or perhaps paragraph) should probably summarize what is said, especially if your remarks have been somewhat complicated. If your subject matter is in special need of exact reproduction later, a somewhat longer summary may be in order—a recapitulation or restatement in slightly different language.

The function of the conclusion, however, is often more than that of making clear what has been said. You have also given to yourself the assignment of impressing your group and of inspiring them to action. Your final words, then, should apply your ideas to the experiences and interests of your listeners. You will indicate to your audience ways and means of carrying out your ideas; you will enable them to visualize themselves as carrying out your suggestions. You will refer to yourself either humorously or seriously. You will refer to the occasion. You may perhaps thank the listeners for their courtesy. You may cite an impressive quotation, or even give a brief anecdote. These features of your conclusion have persuasive effect.

Shall you have a conclusion? Yes, but make it short. Make it consistent in style and content with the rest of the speech. Think it through and make it worthy of what has gone before. Most talks ramble toward an uncertain outcome. What has sometimes begun with much audience interest dwindles away into a dull ending without point or positive audience response. Take the ending seriously. Spend perhaps one-quarter of your time planning it. On the other hand, you should not add a "peroration." This kind of decoration is out of place in this military-practical-scientific-age. Stop when you are through.

The rather elaborate advice given in this chapter and the preceding one you may now test by building a speech outline. The following chapter discusses methods of outlining.

#### PROJECTS AND PROBLEMS

1. Indicate in four or five successive sentences the main topics or aspects of a three-minute extempore speech on a proverb or well-known quotation, such as "Early to rise," "Fools and their money are soon parted," "Give thy thoughts no tongue."
2. Construct and arrange a series of four or five sentences that represent

9. Develop the oral style of the language which you want to use to express your thought.

10. Assimilate the material. Note we do not say "memorize." This means you should so study the ideas you plan to express that you can present them extemporaneously with maximum effectiveness.

11. Make any necessary adaptations of your speech as you talk. You are still preparing your speech until you have spoken. The more successfully you plan the adaptation of your speech to the situation, the fewer last-minute adjustments you will need to make.

## PROJECTS AND PROBLEMS

### *Project 1*

Prepare to present a four-minute talk in which you work on the speech problems that are the most difficult for you. Prepare this speech as directed in this chapter. After you have presented it, prepare a brief report on difficulties you encountered in preparing the project. Hand the report to your instructor at the next meeting of the class.

### *Project 2*

Prepare a three-minute speech. Limit your subject so that you can make your treatment specific. See Chap. 2 for suggested subjects. Do not use a subject you have previously used. Prepare an outline of the speech about one page in length, using complete sentences. Familiarize yourself with this outline. Rehearse it several times but avoid memorization. If the instructor requests, present it to him before you step to the front of the room to speak.

## REFERENCES

BRYANT, DONALD C., and KARL R. WALLACE: *Oral Communication*, Chap. II, Appleton-Century-Crofts, Inc., New York, 1948.  
See also References for Chap. 2.

I. \_\_\_\_\_

A. \_\_\_\_\_

1. \_\_\_\_\_

a. \_\_\_\_\_

(1) \_\_\_\_\_

(2) \_\_\_\_\_

b. \_\_\_\_\_

2. \_\_\_\_\_

B. \_\_\_\_\_

II. \_\_\_\_\_

6. *Usually see to it that each division has at least two heads.* Otherwise your division represents no division at all. Although the requirements of logic demand that you follow this rule painstakingly, you may on occasion disregard it. At least you will not be severely censured if at times you omit a *B* section after the *A* one. You probably omitted the *B* statement because you did not consider it of immediate importance to your purpose. Follow your judgment at this point but recognize that some observer may denounce your outline for omissions of this kind.

7. *Have few headings.*

8. *Apply these principles of partition to your subordinate headings.*

9. *Test the wording of your various statements for clearness, accuracy, and conciseness.*

10. *See that each subtopic is logically subordinate to the topic under which it is placed.* See that the entire framework, both in its larger elements and in its minor statements, is a logical unit. If you have placed ideas together with care, each subhead will support a more general proposition.

11. *Eliminate those sections that are not closely related to your aim.*

12. *Arrange the topics in the order which will best serve your purpose of developing the subject in harmony with audience demands and interests.*

13. *Arrange the ideas so as to secure the maximum impressiveness of materials because of the order in which you present them.* Sometimes place the most important idea first. Sometimes arrange ideas in order of climax. For example:

- I. You should buy endowment insurance as a protection for your old age.
- II. You should buy it as a protection for your family.

## CHAPTER 4

# Ideas: Subjects for Speaking

"What shall I talk about?" This question disturbs school, college, or other students who are in speech classes or speakers who have been asked to "say a few words" before some group.

The topics for your first two or three talks may cause you little concern. Told to "speak for two minutes on anything that interests you," you refer to a trip you took one time from Washington D.C., to Cheyenne, Wyoming, in a crowded day coach. Or perhaps you tell the story of when, eating in a restaurant, you fell in with an "ex-Russian" who reminisced about the old days in the Ukraine and who confided to you that he was "Stalin's brother." You later learned that this "Stalinite" had probably never been in Russia. Or you may use as your topic, "Life in a fast-moving jeep."

Presently, however, your well runs dry. You have been too prolific with your ideas (so you reason) and have told the world everything you know; or you have had only routine adventures that bore your listeners; or you figure that you lack the imagination required to visualize the glow of the ocean sun or the effect of sounds above 100 decibels. You admit to yourself that you have ideas and certain experiences. But you do not propose to give out those private matters; they are strictly your affair.

Whatever your reason, your latest speech, let us say, fell flat. No idea came to you until a few minutes before you rose to speak. Your subject for the day, based on your hurried reading of one of

14. *Include in your introduction those steps necessary to secure a proper unfolding of your subject.* Usually include (a) cause for the speech or other materials integrating you and your topic with the audience and the occasion; (b) explanation of terms; (c) a statement of the purpose sentence (often in the form of a question); (d) a statement of the partition or division which you propose to develop.

15. *In your conclusion include a summary or any other material necessary to reinforce or apply the ideas previously developed.*

16. *On the margin or in the body of the outline at the appropriate point insert the exact source of any material quoted or cited from printed sources.*

#### TYPES AND EXAMPLES OF OUTLINES

A few examples of speech outlines are here presented with suggestions of some differences in outlining as determined by whether the speech is to inform, entertain, convince and persuade, or to deliberate.

#### *The Outline for an Information Speech*

Outlines for the short expositional speech are comparatively simple. The subtopics provide further details about the main topics rather than, as in the case of the typical argumentative outline, give reasons for the support of propositions.

#### WHAT IS THE ATOMIC BOMB?

##### *Introduction*

I. Although many features of the atomic bomb are still a mystery, elementary facts of its construction and destructive effects have been widely publicized since August, 1945.

##### *Body*

I. The atomic bomb can be made from at least two different substances.  
A. One source is uranium metal (atomic weight of 235, called U-235).

---

<sup>a</sup> Since the object of this outline and those that follow is to illustrate the method rather than to supply extensive information on the subject, the detailed data and sources of fact have been largely omitted. Some of the statements of fact and opinion and the personal illustrations are obviously open to criticism.

those pocket-sized monthly digest magazines, gave you little time to digest an idea or assemble your thoughts. After such discouraging experience in speaking, you conclude that the art has to do with matters related to the subject as well as to the talking itself. If you have properly diagnosed your speech problem, you will recognize that this initial effort of getting a subject is in itself no small part of successful preparation.

Your experience proves to you that an early and fortunate choice of a topic goes far to explain your smooth progress through the various stages of preparation, your finding of illustrations, your organization of ideas, and your delivery that has confidence back of it. Conversely, your ill-luck or failure to get a subject until the last minute accounts for the meagerness of your specific preparation and for your final frustration. It may account for your philosophy when you say, "What do I care if I flop? I'm no William Jennings Bryan."

#### AUDIENCE INTERESTS AS SUBJECTS FOR SPEECHES

The logical way to light on a subject is to begin with your audience. Your proper approach is to ask, "What does my audience want to hear about? What are they immediately interested in? What controversial ideas confront them?" If they happen to be concerned only with comparatively trivial matters, such as "dating," or "tomorrow night's basketball game," how can you enlist and hold their attention as you introduce them to topics representing wider concerns?

Most students of oral and written communication go at their subjects and subject matter from a self-centered rather than audience-centered approach. It is harder to answer the question, "What are others interested in?" than "What am I interested in?" If you have read purposefully the earlier chapters of this book, you will continually be alert to the activities, opinions, the reading, vocational, and avocational habits of listeners. Your mental and emotional projection into the minds and personalities of an audience will give you, among other helps to your speaking performances, subjects that appeal.

You may begin by passing imaginatively from the role of prospective speechmaker to that of prospective listener. Are the rest

- B. Another source is plutonium, a man-made element not known to exist in nature.
- II. These two bomb materials are made from uranium ore.
  - A. U-235 is obtained from the ore by separation processes.
  - B. Plutonium is made by atomic synthesis followed by separation.
  - C. Uranium ore is found chiefly in North America, Europe, and Africa.
- III. The U-235 has been separated by two different processes.
  - A. One method has been electromagnetic—the use of modified type of cyclotron ("atom-smashing" machine).
  - B. The other method is that of using a diffusion of gases through porous membranes.
  - C. Both methods were used extensively in the bomb-making plants in Tennessee.
- IV. The explosion of the bomb results from the fact that it reaches "critical size."
  - A. If the bomb is smaller than "critical size," no explosion takes place.
  - B. If it is larger than critical size, an explosion cannot be prevented.
  - C. The process of setting off the bomb consists of bringing together rapidly two or more parts of the plutonium or of uranium so that the critical size suddenly results.
- V. The detonation is a process of atomic fission and of chain reaction.
  - A. The process is one of atomic fission—division in which a stray neutron (the nucleus of the uranium element is made up of 92 positively charged protons and 146 electrically neutral neutrons) enters the nucleus of a plutonium atom.
  - B. The splitting of the nucleus into two parts leads to the release of other neutrons, which split other nuclei nearby.
  - C. Chain reaction thus is established with fissions of many nuclei.
  - D. Apparently uranium and plutonium are elements most likely to produce the chain reaction.

#### *Conclusion*

- I. The destructive power of the atomic bomb can hardly be exaggerated.
  - A. The atomic bombs in the making are said to be vastly more destructive than those which wiped out Japanese cities.
  - B. Atomic explosives no doubt will be powerful enough to destroy whole nations.
- II. The problem of controlling the development of atomic energy is a challenge to our civilization.

The sample above is by no means complete. If you were developing this topic out of firsthand experience, you would supply graphic details to illustrate each of these general statements. In this case, if your talk were of the customary brevity, you would

of the group like you? Put yourself in their places. Conduct a sort of opinion poll to pin down their secret votes not only on political preferences but on all sorts of matters not reducible to ballot sheets. Get them, in your imagination, to fill out a questionnaire on their ages, choice of pin-up girls or men, their weekly wages, their attitudes toward government, toward meeting strangers, and all the other data that reveal their auditor habits and penchants.

Such diagnosis, even though you can carry it out only in limited fashion, will suggest to you a valid method of selecting and developing a topic. What will you find them interested in? Much depends, we agree, on whether they are freshmen at Mt. Holyoke, engineers at California Tech, adult education-seekers in downtown New York University, or men of the University of Texas.

Each of these groups has a character of its own. Dartmouth students, according to tradition, can be quickly distinguished from those of Cambridge, Massachusetts. Distinctive, likewise, are marines, movie actresses, Wall Street brokers, clergymen, and sorority sisters. Each individual in the group, as is obvious, is also astonishingly different from his fellows, even though a common uniform may be worn. At this point, nevertheless, we stress their commonality and common characteristics. Your business, then, if you wish to make progress with subjects that "sink in," will be to note the topics that most audiences, young, old, brilliant, semi-stupid, affluent, bankrupt, popular, morose, or otherwise, will respond to. Here are a few general subjects with more specific ones to illustrate the possibilities of the field.

1. *Aviation*: "This changing world." "Airplanes for all."
2. *Animals*: "What is a cocker spaniel champ?"
3. *Personal Appearance*: "What is a handsome man?"
4. *Automobiles*: "Buying used cars."
5. *Books*: "Is *Main Street* the best or worst American novel?"
6. *Children*: "Education for the fourth freedom."
7. *Crime*: "Twelve good men." "Chicago's underground."
8. *Education*: "Through college in twenty-four months."
9. *Food*: "How to weigh no more than you should." "Synthetic Meat."
10. *Health*: "Polio." "How long shall we live?"

develop only one of the three main sections of the body. Your A and B divisions would then be your main divisions. Moreover, some of the subpoints under III above might be more logically grouped under a fourth major heading. Despite these criticisms, this outline illustrates fairly well most of the principles and rules listed. Outlines similar to this in length and expositional approach will probably make up at least three-quarters of those you will prepare.

### *The Outline of an Argumentative or Persuasive Speech*

The outline for an argumentative speech is more elaborate. Although much exposition is included, the framework of the outline consists of a series of reasons. The typical connective between main and subideas is "for." A full outline of this type is called a "*brief*." Although it is not the purpose of this book to consider in detail the problems of brief-making, the following argumentative outline may be regarded as a brief. The latter might have other elements, such as "contrasted arguments," and other matter in the main body, including details of proof and arguments to be refuted.

#### YOUTH AND THE BALLOT

*Resolved*, That the voting age be reduced to eighteen years.

- I. The question is important because of the decisive place of the eighteen-year-olds in the Second World War.
  - A. The draft age was reduced to eighteen.
  - B. Seventeen-year-olds were admitted to the Navy.
  - C. The state of Georgia, in 1943, gave the vote to the eighteen-year-olds.
- II. The history of popular government has been a history of increasing extension of the right of suffrage.
  - A. The Baptists and Congregationalists and Quakers of England were influential in extending in England the right of suffrage.
  - B. Ohio gave manhood suffrage in 1803.
  - C. Rhode Island gave manhood suffrage in 1841 (the result of Dorr's Rebellion).
  - D. New York gave manhood suffrage in 1852.
  - E. Women's suffrage was granted by constitutional amendment after the First World War.
  - F. The minimum age of twenty-one as a requirement for voting probably originated in England in the minimum age for knighthood.

11. *Family.*
12. *Humor:* "Tall tales of a Phi Bet."
13. *Influencing Others:* "The lost art of keeping friends."
14. *Inventions:* "Atomic bombs." "The postwar bomber and world peace."
15. *Love and Sentiment.*
16. *Mind:* "Ours not to reason why."
17. *Marriage:* "Why not marriage brokers?"
18. *Money:* "Five rules for inflation." "Fiat money in America."
19. *Moving Pictures:* "Walt Disney."
20. *Radio:* "Television."
21. *Music:* "A bicycle built for two."
22. *Atomic Energy.*
23. *Personal Power:* "Winston Churchill as a leader during the Second World War."
24. *Politics:* "Shall we broadcast all proceedings of the United States Senate?"
25. *Other Races:* "What the Chinese have taught the Yankees."
26. *Religion:* "My favorite radio preacher."
27. *Sleep.*
28. *Smoking and Drinking:* "Shall we permanently ration cigarettes with a view to reducing their use?" "Speakeasies of 1950."
29. *Sports:* "National football leagues."
30. *Taxes:* "Shall we try to pay off our national debt?"
31. *Travel:* "Life on an island." "In Brooklyn."
32. *War:* "A Third World War."
33. *Wealth:* "Shall we coin half-pennies?"

Not all of these topics will be suitable for you unless you have the experiences and imagination that give them validity. People react to such themes, nevertheless, and will listen to the end if you have anything to offer out of your individual interpretation.

#### OCCASIONS AS SUBJECTS FOR TALKS

Obviously the occasions for your talks may dictate your subjects. A teacher may specify exactly what your topic is to be. You may be told to talk for six minutes on "Why the United States should forever abandon any rights to Far Eastern Islands," or "Should the Federal government, as a permanent policy, subsidize the education of superior students in the college of their

- G. In many states girls who legally become of age at eighteen cannot vote until they are twenty-one.
- III. By "voting age" we refer to the process of voting in local, state, and national elections.
  - A. Each state would amend its constitution to attain this result.
  - B. An amendment to the Federal Constitution would be passed providing for such voting qualification.
  - C. For purposes of this discussion I shall assume that the constitutions can be amended for this purpose.
- IV. The issues to be discussed are:
  - A. Do the boys and girls of eighteen, nineteen, and twenty have sufficient maturity and sense of responsibility?
  - B. Are they sufficiently well educated to accept those responsibilities?
  - C. Are they economically independent?
  - D. Did their record in the Second World War entitle them to this vote?
  - E. Will such voting responsibilities increase their life-long interest in voting more than if they were not allowed to vote before twenty-one?
- V. I propose to convince you that the vote should be given to the eighteen-year-olds.
  - A. They are sufficiently mature and have a sense of responsibility.
  - B. They are sufficiently well educated to accept these responsibilities.
  - C. They are economically independent.
  - D. They had an excellent record in the Second World War.
  - E. To give them this right will strengthen their interest in their government and increase throughout later life their practice of voting.

*Body*

- I. Youth of the eighteen to twenty-one age have sufficient maturity and sense of responsibility to vote, for
  - A. At sixteen they worked in war plants.
  - B. At seventeen they joined the Navy.
  - C. At eighteen they were drafted into the Army.
  - D. At eighteen the Red Cross permitted them to be donors of blood.
  - E. At eighteen an alien in the United States can apply for citizenship.
- II. The eighteen-year-olds are sufficiently well educated to accept these responsibilities as voters, for
  - A. In 1941-42 more than 1,000,000 boys and girls were graduated from high school, representing 35 per cent of the entire number of that age and one-sixth of the 6,000,000 between eighteen and twenty-one.
  - B. Most students are required to have courses in American history and civics, for
    - 1. The state of Illinois requires all high-school students to have a year of United States history and civics.

*The Outline for a Panel Discussion*

The discussion outline varies somewhat from the expositional or argumentative form. Its pattern includes usually (1) cause for discussion, (2) definitions, (3) goals to be kept in mind in any solution of the problem, (4) a diagnosis or analysis of the problem (in the typical argumentative brief this step corresponds to the "need" step, or the division that examines the "need or necessity for the proposed change"), (5) an examination of representative solutions, and (6) arguments to support that solution chosen by the group.

This individual discussion outline, converted from a series of declarative statements to one made up of impartial questions, then becomes a "group outline" for use by the members of the panel, who set out to answer these questions. Below, much abbreviated, is an example of such a group outline.<sup>3</sup>

*Shall the Federal Government Require Conciliation, Mediation,  
and Arbitration of Labor Disputes and the Prohibition  
of Strikes in Major Industries?*

- I. What is meant by this proposal for Federal control of labor policy?
  - A. What is meant by conciliation?
  - B. What is meant by mediation?
  - C. What is meant by arbitration?
  - D. What other representative methods of dealing with labor conflicts should be explained?
  - E. What is collective bargaining? The National Labor Relations Act?
  - F. What is meant by the prohibition of strikes?
- II. What are the goals in any constructive labor policy such as is proposed in the problem above?
  - A. What are representative "rights" of management?
    1. What of his profits, capital for reinvestment expansion, incentives of private enterprise?
    2. To what extent is capital, in its relations to labor, now controlled?
  - B. What are the "rights" of labor?
    1. What of its right to collective bargaining?
    2. What of labor's standards of living?
    3. What of the right to "full employment"?

---

<sup>3</sup> For further treatment of discussion and methods of outlining, see Chap. 21.

nor have appeared in the leading role of your school performance. But you have lived in Yarmouth, Maine, and you can tell all about clam digging and lobster fishing and the use of kelp as fertilizer, and about the down-East speech. Or you grew up in Youngstown, Ohio. The cranes and blast furnaces and rolling mills, the languages and races, the glare of the smoky nights of Mahoning Valley are vivid in your experiences.

These things, merely illustrative of your background, seem intimate to you, and commonplace. Other people, nevertheless, are interested in them. Without either undue self-assertiveness or self-deprecation, yet with a degree of pleasantry, you may draw upon your experiences.

### *Reading and Reflection*

Autobiographical or semifictional narratives need not constitute the entire roster of subjects. Others, at least those who are your peers, want to know something of your thinking and reading. Most of you, for example, are lucky enough to read a daily paper. If you know your sports page, you have a lucrative series of ideas to suit the season. You may interpret Notre Dame or Army football or National League baseball. The trends of the competitive sports world have appeal, even to the most unsuspecting of non-athletes.

In addition to sports, you can well tap your knowledge about and interest in both domestic and global affairs. What about the latest swings of inflation and deflation? What of strikes and of transportation? What does your paper say about the latest maneuverings for position in the battle between the Democrats and Republicans? What of taxes? What is happening in France, Germany, Japan, and Argentina? Any one of these topics that finds space in the headlines and newsreels will form a likely starting point for your five-minute talk.

### *Your Beliefs*

Take an inventory of your beliefs. Select something about which you have an opinion. Every student of speaking or of anything else has definite convictions about many issues. You will probably not want to talk about religion. But most of you, at any

you feel you must have such support). These notes are for you alone. Your aim in such preparation is to develop skill as an extemporaneous speaker. You will make both an outline and speaker's notes; the latter you will regard as much more abbreviated, informal, and private than the former.

### PROJECTS AND PROBLEMS

1. Prepare an outline, similar to the one on "Youth and the Ballot," for an argumentative topic, such as "You should live in any state," or "Attend my college or university," or "Elect the course in \_\_\_\_\_," or some similar topic or problem that will not require a large amount of research for your treatment in the classroom.
2. Proceed as in Project 1 except that you will select a narrative or descriptive topic. Make your outline somewhat similar to that on "Bombing Mission."
3. Proceed as in Project 1 except that you will select an informational topic. Make your outline somewhat similar to that on "What Is the Atomic Bomb?"
4. Proceed as in Project 1 except that you will prepare the outline for a panel discussion, somewhat like that on the problem: "Shall the Federal Government Require Conciliation, Mediation, and Arbitration of Labor Disputes and the Prohibition of Strikes in Major Industries?"

### REFERENCES

BRIGANCE, W. N.: *Speech Composition*, Chap. IV, Appleton-Century-Crofts, Inc., New York, 1937.

CROCKER, LIONEL: *Public Speaking for College Students*, Chap. XIV, American Book Company, New York, 1941.

MONROE, ALAN H.: *Principles and Types of Speech*, rev. ed., Chap. XVII, Scott, Foresman & Company, Chicago, 1949.

SARETT, LEW, and WILLIAM T. FOSTER: *Basic Principles of Speech*, rev. ed., Chap. XV, Houghton Mifflin Company, Boston, 1944.

WINANS, JAMES A.: *Speech-making*, Chaps. V and VI, Appleton-Century-Crofts, Inc., New York, 1938.

is it with our lives. "Our accomplishments and our influence filter down through all future generations—probably forgotten by name and merged with a myriad of other influences, but, like spectral energy, still living."<sup>5</sup>

Franklin D. Roosevelt, commenting on the possibility of a return to isolationism by Americans at the end of the Second World War, compared such a position with that of those who bury themselves in a hole and assume that thus they can escape predatory animals.

Undoubtedly a few Americans, even now, think that this nation can end this war comfortably and then climb back into an American hole and pull the hole in after them. But we have learned that we can never dig a hole deep enough to be safe from predatory animals. We have also learned that if we do not pull the fangs of the predatory animals of this world they will multiply and grow in strength—and that they will be at our throats once more in a short generation.<sup>6</sup>

What tests may you apply to your use of comparisons and analogies? Ask yourself some of the following questions:

1. Is the comparison clearly and interestingly stated? Make the relationships of the two cases specific and clear cut. If you compare the Republican party to an elephant, suggest clearly likenesses that are obvious. If you contrast the weakness of the Articles of Confederation with those of the League of Nations Covenant, label each document distinctly rather than refer to the "weakness of our early constitutions" and to the similar shortcomings of "later international commitments."

2. Is the comparison logical? Once it is made, do the auditors readily accept it as plausible and pertinent? Are the factors of similarity essential or are they incidental? Do differences outweigh likenesses? Do you strain a point to justify the analogy? Is there, to illustrate, any justifiable comparison to be drawn between the Articles of Confederation and the League Covenant? Does inference from causal relation confirm the conclusion implied in your analogy?

<sup>5</sup> Karl Compton, baccalaureate address, Massachusetts Institute of Technology, Cambridge, Mass., 1937.

<sup>6</sup> F. D. Roosevelt, "State of the Union" speech, Jan. 7, 1943, in Baird, *op. cit.*, p. 27.

for their speech assignment, each talked on his or her hobby. We were told how to develop skill as a golfer, how to foretell the weather, how to be a good nurse, and how to perform about twenty other similar services or hobbies (twenty-five students were present).

What is your special interest apart from what you may be doing now? Is it mechanical drawing? Meteors and other parts of the heavens? Cryptography? Animal breeding? The theater? Can you give some special firsthand information about aerial photography, about writing a newsstory, playing left guard, the six-three-two defense, the old Statue of Liberty play, the management of a school or college co-op, bass fishing in Lake McBride, applying a tourniquet, dancing certain new steps? These are all proper themes for talks—if you know your steps, or your cumulus clouds, or your football.

### *Lectures, Radio and Television Talks, Conversations*

All about you are speakers giving well-developed (or otherwise) talks. Listen carefully to a lecture and base your own speech later on some idea dropped by the lecturer. Your history professor, for example, stated that most students, including yourself, are grossly ignorant of American history, and that our future national security depends to a large degree upon the better grounding of our youth in that subject. Do you agree? During recent years or months your President and other national leaders have broadcast significant addresses. Foreign notables have talked in this country. Did you hear any of them? Students have talked well on "The speakers I have heard in the past twelve months." With the radio operating during all of your waking and most of your sleeping hours, you can tune in long enough to catch some commentator, government official, or panel discussion between well-known authorities. Subjects are confronting you in almost endless succession.

### *Courses of Study*

Students sometimes think of speech courses—or any courses where speeches are assigned—as sharply set off from other subject-matter courses. Certainly there is every reason for you to capi-

ural resources or of the products of labor."<sup>8</sup> He developed in detail each contrasted motive.

The chief value of contrast lies more in its suggestiveness than in its direct argumentative quality. Its effectiveness depends upon the selection of matched items that belong in the same general category and yet which have obvious differences. Blue, white, and red are colors. Each becomes more vivid when set in juxtaposition to the others. Similarly Republicans and "communists," Americans and Asiatics, novels and plays, poetry and prose, democracy and dictatorship, are expounded. As in comparison and analogy, your incidents, characters, scenes, events used for contrast should each be clearly established so that the wide differences can be quickly appreciated. The details should be representative of the events or objects set in array. The contrasts must be genuine and logical as well as rhetorically vivid. Intelligent listeners should be able to note no inaccuracies or distortions in the facts or assumptions in each case.

#### DEVELOPMENT BY CAUSALITY

Frequently you will prefer to develop a topic by tracing causes and effects. You may wish, for example, to use this method to explain your enthusiasm for a given college course or for a profession. You will list and interpret several excellent results from the study and practice of law or teaching. You will often treat a current event by stressing causes and effects. In the election of 1944, some Republican speakers traced the causes of the Second World War and drew the conclusion that the Roosevelt administration, through faulty leadership, had led us into participation.

One speaker discussed the question of whether American democracy would survive the Second War of the Nations. He cited eight causes of probable survival: (1) our huge manpower, (2) our vast number of machines and the efficiency in their use, (3) our habit of self-government, (4) our interest in aiding the oppressed, (5) our interest in equality of treatment of all races, (6) our "code of international conduct," (7) our tried and highly capable national leadership, and (8) our vast electorate of informed

<sup>8</sup> Baird, *op. cit.*, pp. 48ff.

precedes. It should be acceptable to the audience—not hackneyed, not obscure, not maudlin, not too long, but suited to the occasion. Furthermore it should be in keeping with the speaker's background and personality. Since Dr. Deutsch had been a teacher of the classics, his audience would expect strong support of his ideas by citations from Latin and Greek authors. Your object here, as in other details of your speech, is to reflect your own training and personality.

If a quotation, prose or poetry, crops out in your talk, the reference should derive from your genuine appreciation of such material. Lincoln and others who have woven Biblical quotations into their speeches have done so easily through long familiarity with the source.

In order to have a ready source of quotes, it would be well for you to copy in your notebook under systematic headings, or place in your card file, brief excerpts from your reading that especially impress you. Audiences will later welcome these striking quotations that confirm your exposition or argument.

#### DEVELOPMENT BY BRIEF INCIDENT

Brief incident or anecdote has distinct value in injecting life and movement in your talk. No speech should proceed far without the inclusion of at least one bit of such short narrative. You may make it highly personal or biographical. You may or may not be humorous.

A brief story, although often incorporated in a dinner speech, is pertinent for almost any kind of speaking and for almost any occasion. Wendell Phillips, William Jennings Bryan, and our contemporary platform leaders have produced telling results by this form of support. Stories and personal narratives illuminate, clarify, and convince.

Make certain that your story, if it has been taken from some book or told to you by a friend, is not already threadbare. Be sure that it furthers the line of your speech. Often the tale so catches the interest that your listeners fall into a "that reminds me" mood. Both you and these listeners may be handicapped in "getting back on the beam" of your thesis.

Adapt the ways of seasoned raconteurs. Practice telling your

### *Limitations of Time*

It is difficult to explain adequately in a four-minute speech all the representative arguments for and against a permanent standing army of 2 million, together with the solution that you prefer and including proper reasons respecting your choice of policy. It is equally hard, in a four-minute speech, to treat "The effects of the sun's radiation on the earth," or "The history of athletics at my school [or college]." For a short speech, then, select one phase only. Let your five-minute speech on "The development of American foreign policy" be reduced to "American foreign policy in Mexico after 1950."

### *Limitations of the Audience*

The question concerning your topic is, "Do the listeners want this theme? If so, what angle most interests them?" Their learning level, sex, occupational and similar interests, as we discussed above at length, all affect the topic.

### *Limitations of the Occasion*

We have already referred to the demands of the occasion. Sometimes the situation opens a broad avenue for the speaker; at other times, it restricts disastrously the scope of subject matter.

Every art has its conventions and limitations. The art of speaking, in spite of the limitations outlined above, gives wide liberty of action in selection of the subject, subject matter, and methods of development and of delivery. Within these limits, your problem is to present the best talk of which you are capable.

### TESTING THE SUBJECT

To test the ability with which you select a subject, you may ask yourself several questions. Check the success of your topic selection by a post-mortem examination of the speaking performance itself.

1. Is the subject suggested by the interests, knowledge, attitudes, and needs of my hearers?
2. Is the subject appropriate to the occasion?

your sentence pattern in speaking is usually declarative, the substitution of the interrogative mood introduces variety, suspense, and subtly invites the audience to share more closely in your diagnosis of the thesis.

The interrogative sentence, for example, is essential if you frame issues. Issues, as stated previously,<sup>14</sup> are statements, in question form, of the arguments that divide the affirmative from the negative on any proposition. Issues are the main and sub-questions to which affirmative will answer "yes" and the negative, "no." The discussion leader, to illustrate, announces that his group is to reflect on the question (or issue), "Shall the eighteen-year-olds vote in the United States?" The main issues to be answered might be: (1) Are the eighteen-year-olds educationally prepared to vote? (2) Are they sufficiently mature in economic interest and experience to vote? (3) Are they politically as well equipped to vote as they would be at twenty-one? These and similar issues and subissues would lead to concrete answers. Such questions make up the agenda of an informal round table, or suggest the outline of a series of public talks on the theme, or provide the blueprint for an individual argumentative talk.

In your speeches on analysis, then, you may often present your problem by this question technique. You will need to spend sufficient time in selecting and wording your queries so that they reflect the real issues and do so in language readily understandable. In such development you should bring to the fore the questions that will be uppermost to an audience. You will, nevertheless, avoid overdoing this rhetorical device. Questions lose their appeal if many are used in succession.

Closely related to the "issue" form of question is the rhetorical question. Unlike the statement of an issue, the rhetorical question slants its wording to achieve a given response. The analytical speaker will ask: "Shall we repeal the poll tax?" The persuasive arguer will ask: "Shall we *not* repeal the poll tax?" The rhetorical question is really a vigorous assertion disguised as an interrogation. It should not be worked to death.

<sup>14</sup> See the chapter on Organization.

The dozen forms of support outlined in this chapter by no means exhaust the list. You may add others, or you may suggest a somewhat different grouping of these elements. The methods here stressed are those that effective speakers have long used. If your talk is to be comparatively free from abstract statements, from unsupported assertions, from cloudy thinking, from dull, uninteresting treatment, you will develop your ideas by these concrete, particular, factual, analogical, narrative techniques.

#### PROJECTS AND PROBLEMS

1. Justify with original illustrations from your own reading observation the argument for "supporting main propositions with details." Be prepared to present your report in a three-minute speech without the use of notes.
2. Plan, compose, and present a two- or three-minute "speech of definition." Use one of the special methods in this chapter. (The instructor may assign a special method to you so that the speeches will unitedly illustrate all of the special methods of developing a definition.)
3. Write and deliver extemporaneously a speech of definition (three or four minutes) on one of the following: Explain the present day meaning, as contrasted with that of a former period, of (a) war, (b) aristocracy, (c) justice, (d) the theatre, (e) Monroe Doctrine, (f) college, (g) university, (h) liberal arts.
4. Prepare and deliver extemporaneously a speech (three minutes) in which you define one of the following (expand, with some attention to interest, the definition as given in Webster's *New International Dictionary*): (a) heresy, (b) loyalty, (c) judgment, (d) diplomat.
5. Prepare and deliver extemporaneously a short talk in which you explain the representative definitions of one of the following terms as given in Webster's *New International Dictionary*: (a) denotation, (b) demonstration, (c) double (noun).
6. Compare the definitions of *persuasion* as given in the (a) Webster, (b) Standard, (c) Oxford dictionaries.
7. Explain in simple language, if necessary by aid of a diagram, one of the following technical terms: (a) fuselage, (b) fluorescence, (c) protoplasm, (d) galaxy, (e) fourth dimension, (f) corona, (g) hail.
8. Expound in a brief speech (two minutes) one of the following slang terms: (a) ballyhoo, (b) hokum, (c) nerve, (d) whoopee. (For other representative slang terms that you may wish to talk about see Lester V. Berry and Melvin Den Bark's *The American Thesaurus of Slang*.)
9. Give a speech of explanation of one of the following common phrases (two minutes): (a) the average man, (b) a capitalist, (c) a lover of literature, (d) a he-man, (e) a good fellow.

ings, and contacts with their fellows. (12) It should grow out of the immediate occasion. (13) It should be properly limited in accordance with the time limits of the speech, the audience interests and demands, the occasion, the speaker's interests and qualifications. (14) The application of tests will help the speaker in his examination of a proposed subject.

### PROJECTS AND PROBLEMS

1. List ten subjects, properly worded, with at least one representing each category of the sources of subjects suggested by this chapter.
2. List five subjects, specifically worded, which you would assign to the members of your group for brief talks.
3. List five subjects scheduled for public lecture on your campus within the next week or so. Rate the topics according to your relative interest in each.
4. From today's paper, list ten topics suitable for three-minute extempore speeches on current events.
5. List ten topics used by your classmates for talks at the previous meeting or meetings. After each, comment in parenthesis on its strength or weakness as an appropriate subject.
6. Frame five timely controversial topics related to your convictions or opinions.
7. Review the thirty-three topics or areas of subject matter listed in this chapter under the section, Audience Interests as Subjects for Speeches. Make up a list of at least five specific subjects suggested by each of ten of the categories.
8. Examine the occasions, national, community, state, or campus, that suggest current themes for speeches within the next week or two. Frame five topics for talks based on these prospective occasions.
9. With the criteria for "testing the subject" as suggested in this chapter as a guide, test the subject used in one of your talks of the previous week, a talk in class or elsewhere.
10. Arrange a group of subjects, selected at random from those submitted by your classmates for one of the projects assigned above, in three categories as follows: (a) highly satisfactory for classroom speeches, (b) relatively less satisfactory, (c) relatively unsatisfactory. After each, place in parenthesis a brief reason for your classification.

### REFERENCES

BAIRD, A. CRAIG: *Discussion, Principles and Types*, Chap. III, McGraw-Hill Book Company, Inc., New York, 1943.

your meaning. Or the transfer of meaning you hope to make may be blocked by unhappy syntax, by dangling participles, misplaced antecedents, or involved sentence structure. Language, properly used, translates ideas; unfolds them with sequence, relevancy, impressiveness; enforces logical and persuasive (emotional) elements in the speech; and furnishes the symbols by which the delivery itself, including voice, articulation, gestures, is facilitated. Thus your language is associated with the other processes of speech.

#### LANGUAGE AND THOUGHT

Language and thought are not identical. But word symbols are more than a vehicle for transferring thought. "While language is not thought it is necessary for thinking as well as for its communication."<sup>1</sup>

Language, mind you, is implicit in speech (though obviously there are other types of symbolization). Speech, in turn, is closely related to the whole mechanism of thinking. Psychologists of the Watson school remind us that the child talks incessantly to himself. He uses "prelingual vocal symbols." As he grows older, the social conventions limit his oral utterance so that audible talk becomes whispering and finally (according to this theory) inner talk—and it continues throughout life. Although, as Andrew Weaver points out, "There is no large body of experimental evidence to support this view,"<sup>2</sup> the explanation does confirm the mutual function of thinking and speaking and calls attention to the importance of language in the formation of ideas. Language, far from being a mere accessory of speech, is a basis for its successful functioning.

<sup>1</sup> John Dewey, *How We Think*, p. 170, D. C. Heath and Company, Boston, 1933.

<sup>2</sup> A. T. Weaver, *Speech*, p. 28, Longmans, Green & Co., Inc., New York. See also J. B. Watson, *Behaviorism*, pp. 191-193, W. W. Norton & Company, Inc., New York; Edward Sapir, *Language*, p. 14, Harcourt, Brace and Company, Inc., New York; R. Paget, *Human Speech*, p. 192, Harcourt, Brace and Company, Inc., New York.

4. *Words are an important agency in producing perception.* Perception, as we here use the term, is the process by which words (substitute stimuli) cause us to respond to the objects, situations, or experiences which they symbolize. The speaker provides the verbal symbols to which the listener responds. This response is often "subvocal talking"; it may or may not correspond to the kind of talking to which the auditor attends. Every speaker hopes, nevertheless, that his thinking and speaking will find perfect duplication in the thinking and "subvocal speaking" of the listener.

5. *Word symbols enable the listener to construct his own thinking pattern.* Language helps to establish a connection between the words that are addressed to the listener, the "thinking of the speaker that produce the language, and the referents themselves that presumably moved the speaker to his thinking and expressions of this idea. Speakers do not give meaning. When we speak with the purpose of 'conveying information' we are engaged in the attempt to stimulate some other person into developing certain ideas which, when fully assembled, will constitute for him the meaning which we wish him to have."<sup>3</sup>

6. *Successful "reconstruction" of ideas by the auditor will depend upon his experience, his interest, his intelligence, his command of language skills, and upon the "vigor, persistence, and efficiency of his methods of work."*<sup>4</sup> Obviously you as listeners will be much more able to understand and so reject, accept, or modify the ideas addressed to you if you have adequate education, experience, attentiveness, and knowledge of the speaker's language.

7. *Words have both denotative and connotative elements.* The denotation of a word is its literal, descriptive meaning, its dictionary meaning. The connotation is that meaning which the word suggests or implies beyond its conventional character, its varied and personal meaning. Denotation is identified with the idea of the referent (the object itself), the original experience, the relationships conceived by the speaker. It represents traits that may

<sup>3</sup> Weaver, *op. cit.*, p. 319.

<sup>4</sup> Ernest Horn, "Language and Meaning," *Forty-first Yearbook of the National Society for the Study of Education*, Part 2, Chap. II, p. 391, The Public School Publishing Company, Bloomington, Ill., 1942.

## CHAPTER 5

# Ideas: Sources of Materials

This chapter deals with the collection and selection of materials for speeches. Subjects and subject matter are really a single problem. Certainly a promising theme loses its value if the materials to develop it are not forthcoming. The profitable subject, on the contrary, opens many vistas with specific materials for amplification. Some subjects almost confuse with their abundance of detail. This very plethora of data and ideas, nevertheless, usually provides the worker with motivation hardly to be expected from a barren topic.

What are these materials that you are to collect and from which you are to select? Speech content consists of the thoughts, at first random and then more orderly, that give substance to your topic. Content represents the order of your reflection as you move from one specific item to another, from detail to general proposition, or from one general idea to another (a chain of reasoning).

The materials that you are to collect include also the evidence—that is, the testimony of those who have had sensory reaction to a situation or event and have reported it with alleged accuracy by word-of-mouth or on paper. Furthermore, the stuff from which speeches are made consists also of authorities who give their all-important opinions concerning your proposition. Materials may be cases or specific examples; facts, figures, raw or systematized data; circumstantial details that together round out a plausible patter; illustrations, analogies, or comparison; events or situ-

bourg, in June, 1944, and blasted out the last Nazi defenders," gives a strong, overlaid suggestiveness to the factual basis. Denotative speaking and writing, logical and factual as it is, has its purpose. Connotative communication, that of the advocate, persuader, poet, fiction writer, and orator, also has its essential role in communication. No basic contradiction exists in these two approaches; interest and attention should accompany the address. The connotative word, phrase, and passage must be grounded in "truth" and should harmonize with whatever objective or factual identification the language may have.

9. *Words are best understood in their context.* A more satisfactory understanding of meaning is achieved if we examine the ideas related to given words. It is hardly fair to condemn an entire speech or printed document on the basis of a word or phrase here and there. The pattern of thinking and communication must be viewed as an organized unit. A unit of thinking should be analyzed in relation to the entire continuum along which it ranges, in relation to the total organism through which it expresses itself, or in relation to the entire architectural unit of which it furnishes a single stone.

10. *Repeated definition or explanation of words is necessary if we are to have communication.* Because the meaning of words changes with experience and use, definitions cannot be considered as constant. The habit of defining must accompany the communication and the reception of ideas. We are to check continually our own meanings and those of others. Speeches need not be punctuated at every point with actual definitional insertions. Continual scrutiny of meanings, however, as you prepare speeches and as you present or listen to them, will anticipate and minimize many verbal difficulties.

11. *More effective definitions may result if we describe language in terms of relations or "order systems."* The system of classifying words in terms of hard and fast uniqueness and separation needs qualification. The dictionary method of indicating *genus* and *differentia* sometimes implies that the "thing" described has a peculiar character of its own. In reality sharp distinctions or a dichotomous division are seldom strictly accurate. Things are hardly "either—or." Classificational definitions, then,

awareness of unexplored sections of our subject and of the endless details which we omit, semanticists suggest the addition of "etc." to definitions—for example: "Debate is a form of persuasive speaking in which the speakers are arranged on opposite sides of a subject and are given limited time for reply to each other, etc."

14. *Words are best described by the practice of multiple definition and by reference to synonymous meanings.* This method is one of explanation by contrast and comparison. The assumption is that there is not "one and only one meaning." Rather there are multiple meanings. Dictionaries exist not to give the "one" final definition but to provide a history of word meanings and to array these meanings that enable the speaker to select one that expresses his purpose. Thus, *form* is (1) an image; (2) the shape of anything; (3) a body, especially a human being; (4) one of the different modes or aspects of existence; (5) one of the different aspects of a word; (6) a manner or method as regulative or prescriptive; (7) conduct regulated by custom; (8) manner or conduct tested by a prescribed standard; (9) manner of performing something; (10) physical and mental condition; (11) ideal or intrinsic character of anything; (12) order, as in presenting ideas; (13) the seat, bed, or lair of a hare; (14) a long seat, bench; (15) the rank of students in school; (16) that by which shape is given or determined; (17) printed matter, as type, secured by a frame so that an impression may be taken.

Consider also the synonyms of *form*: figure, shape, conformation, configuration, outline, contour, profile. It is impossible to say what definition is preferable or what synonym should be selected until we know that special referent the speaker has in mind and what is his specific communicative aim.

#### METHODS OF LANGUAGE USAGE

What specific procedures for effective language usage are suggested by these principles? Although you as a speaker are not chiefly interested in perfecting "style," you are much concerned that the words should contribute effectively to the total pattern of ideas, organization, language, and delivery. What we want is not "style" as decoration, but composition as an integrated factor in the total effect.

will give a clue for one type of procedure. We ask concerning a problem, "What is the difficulty or perplexity?" Here we attempt to visualize it as clearly as we can. We view the phenomenon before us. Further, we inquire, "What are the probable causes and results of its operation?" We raise questions about the sufficiency of the alleged cause and results. Moreover, we ask, "What course or courses are best for us to choose in dealing with the problem?" "Why is one course more satisfactory than the others?" Our pursuit of these questions will constitute what John Dewey calls "thought in process."<sup>2</sup> We can hardly answer these queries without long labor. The point is, however, that we are mentally alert as we grapple with them.

A second mode of reflection is to concentrate on meanings. "What does the subject mean?" The uncritical (the unthinking) are apt to swallow without question the terms, and to worry along without thought of language. When we "run" to the dictionary and otherwise have curiosity enough to pin down elusive definitions, we are on the way to independent thinking.

A third illustration of thinking activity is the evaluation of facts and the sources of facts. "What is a fact?" we ask. "Who vouches for it?" We view ourselves and others as if we are a member of a jury. "What are the qualifications for testifying?" "What reliance can we place on the source of a fact?" "What of the physical, mental, moral reliability of those who describe events and ideas?" When we turn the spotlight on the basis for an alleged fact, we are again engaged in typical thinking.

Still another mode of reflection occurs when we examine the genuineness and the validity of cases, examples, analogies. We ask whether they are sufficient in number, clearly reported, contrary to other instances. We set in motion a whole series of inquiries, even though our answers are speculative and are not at all satisfying to us.

One other manifestation of thinking-in-process should be mentioned: the effort to divide a field of subject matter or to classify materials. Cataloguing ideas and data is no easy job. It invites questions about economic, social, political, physical, and a long

<sup>2</sup> John Dewey, *How We Think*, rev. ed., Chap. V, D. C. Heath and Company, Boston, 1933.

words that call undue attention to themselves. Capitalize to the best of your skill on the personality you possess. There is point to Buffon's statement that "the style is"—or should be—"the man." Your language, then, should be the expression of your own experiences, attitudes, interests, intellectual-emotional activity, and of similar factors that account for your individuality.

### *Accuracy*

Words should say what they mean. They should mirror the reality they supposedly symbolize. Your business is to achieve some degree of correspondence between the symbol and the referent. You will do so by selecting from among your stock of words those that actually say most truthfully what you intend. In addition, if any words are hazy, linger to define them to the satisfaction of the listeners.

*Accuracy Means Precision of Words and Phrases.* Although your 200-word speech may be fairly clear, a careful critic could no doubt challenge successfully the accuracy of a score of your words. They almost hit the mark—but not quite. Overprecision, to be sure, may strip your speaking style of agreeable spontaneity. If, however, you are to choose between cold accuracy and verbal looseness, the former fault is preferable.

Note the several types of language inaccuracy. First, ambiguity and inconsistency of meaning crop out continually. As this paragraph was written the political leaders of this country were talking about "sacrificing national sovereignty" in proposed international commitments. Almost every speaker used "national sovereignty" in a different sense. Even the same speaker may have had in mind first one meaning and then another: (1) "Sovereignty is the supreme political power that determines and administers the government of state in the final analysis." (2) "Sovereignty is the dominion of state over another state without the latter's consent." (3) "Sovereignty is that feature of our traditional government which is identical with the greatness, independence, and achievement of the United States." One word, as your dictionary will remind you, may easily have five or ten well-recognized meanings, as well as others that through slang or regionalism have been added. It is well for you in a single speech, and for a

bombing." "He's doing well (*not fine*)."  
"What kind of (*not kind of a*) show is this?" "Almost (*not most*) everybody knows the right answer."  
"We had a pleasant (*not nice*) day to see the Cubs beat the Giants."  
"There are not (*not nowheres*) so many as there were last year."  
"We could (*not couldn't*) hardly say that he was right."  
"We had only (*not only had*) three days until furlough."  
"This kind (*not these kind*) of people make me tired."  
"Where did you say he lived (*not lived at*)?" "I don't know that (*not as*) I understand you."  
"I don't know but that (*not what*) I agree with you."  
"He ran back of (*not in back of*) the auto."  
"He is younger than I (*not me*)."

*Accuracy through Definitions.* Since clarity depends on frequent definition, the important role of word explanation is obvious. Speech students will need to be definition makers. In discussion, for example, the "definition of terms" crops out at the beginning. Even where formal definitions are not apparently demanded, good speaking and satisfactory thinking in speaker-audience relations will lead you to frequent explanation of the important terms.

### *Objectivity*

Your language for speech should be both accurate and objective. Objective language in speechmaking is that which points directly to the facts and does so without emotional distortion. The objective speaker assumes a detached attitude toward the materials and reports as any bystander would. He has no "axe to grind." Oral style, to be sure, should often have emotional coloring for interest and impressiveness. Such imaginative quality, however, need not be at the expense of "truth." Some types of speeches, such as informational, call primarily for objective treatment. Other observers, describers, or speakers, similarly equipped with our information on a given subject, our skill, and our lack of bias, should give an account pretty much duplicating our own (even though they may not have conferred with us nor have had knowledge of our speech or its language). Even where we are interested in persuasion and argument, we may retain to a considerable degree this well-balanced attitude toward speech materials.

education. If, then, you are to improve in listening, how will you proceed?

1. *Adopt a receptive attitude toward the talker.* Be charitable concerning his voice, his repetitions, and, if he is visible to you, his bodily twitchings, his fumbling with notes. This speaker may be the professor of zoology, or he may be merely one of your classmates. He has ideas worth knowing and deserving your respect.

2. *Determine to concentrate.* Ignore the extraneous noises of any classroom. Make mental notes of what you hear and jot things on paper if the situation permits. Be able to do as the young man Lincoln did—to repeat later almost everything the preacher or politician uttered.

3. *If you can, arrange your physical position so as to have minimum distraction.* Although you are not deaf, seat yourself near the center and at the front of the room.

4. *If the occasion is a face-to-face one, look directly at the speaker.* Focus on his face and his bodily activity which, despite his awkward movements, usually helps to clarify his ideas.

5. *Have an open mind, control your biases and enthusiasms, and at least get the speaker's point of view.*

6. *Help the speaker to establish a circular response.* As he talks, you will silently carry on your part of the dialogue. You will raise questions, approve, introduce your remarks as if you were indeed speaking in the gaps made up of his pauses.

7. *To stimulate your mental activity, you will keep in mind a number of steps of analysis and will raise characteristic questions as suggested above.* Note the methods by which the speaker begins. Why does he do so? Does he announce his topic? Does he make his terms clear? What is his division of the subject? Do his ideas follow in logical sequence? Does he preserve unity of materials? Are his main and subideas valid? That is, do you think his reasoning or his mustering of factual materials is adequate to carry out his evident purpose of giving you information, or of impressing you, or of persuading you? Such queries as these will guide you in your assimilation of ideas. You can thus both repeat and evaluate what you have heard.

From your attitude as a listener, you will also feel the pulse of those about you in their reaction to the speaker. Their apparent

*Abstract*

Simon Bolivar was to South America what American patriots have been to this country; he was both a general and founder of governments.

*More Concrete*

ditions of the migratory workers in California were depicted. Simon Bolivar was more than the George Washington of South America. He was the Washington, the Patrick Henry, the Thomas Jefferson, the Abraham Lincoln. He initiated the revolution against Spain, fought for fifteen years, directed nearly 500 battles, and liberated Venezuela, Colombia, Ecuador, Bolivia, and Peru. He formed the principles upon which these republics were founded, and wrote their constitutions.<sup>6</sup>

For concreteness, substitute individual names for general classes of people; add qualifying adjectives; omit colorless phrases; use specific dates, days, hours; give figures and statistics (usually put them in round numbers); include instances, illustrations, dialogue, figurative and literal analogies, direct quotations from authorities, brief anecdotes. In general, test every word for its precise associations.

*Conciseness*

Wordiness is the unhappy habit of most amateur and of many experienced speakers. One false theory of speaking is to keep on talking whether or not ideas are present. The result is garrulity. Some experienced speakers apparently laboring under the notion that they are duplicates of William Jennings Bryan, cannot resist the temptation to pile up words. Such speakers remind us of one instance:

"Did you hear Mr. Tydings last night?"

"Yes, he talked for about an hour."

"What did he talk about?"

<sup>6</sup> Adapted from Thomas Rourke's *Man of Glory: Simon Bolivar*, William Morrow and Co., New York, 1943.

occasion, the audience, and the subject will determine the extent of treatment of each idea. When in doubt, err on the side of brevity and conciseness.

### *Colloquialism*

Your language in speechmaking should be that of good idiomatic conversation. It should not assume the stilted vocabulary of textbooks; neither should it be supercharged with slang ("Slanguage"), nor with the expletives of some intimate dialogues.

Good conversation is elliptical, *e.g.*, *phone* (vs. *telephone*), *coed* (vs. *woman student in a college of both sexes*), *movie* (vs. *motion picture*).

Contractions are used freely, such as *isn't*, *didn't*, *can't*. Short words are preferred, such as *fan* (vs. *strike out*), *got* (vs. *have*), *kick* (vs. *object to*), *run* (vs. *conduct*), *hike* (vs. *take a walk*), *lot* or *lots* (vs. *good deal of*), *pull* (vs. *influence*). The words themselves are usually more homely than the literary equivalents. In a speech (more than in most writing), a man may be described as *husky* (vs. *robust*), *as grouchy* (vs. *peevish*), *as having punch* (vs. *force*).

Undue informality toward the audience may make you sound ridiculous, particularly if you happen to be an educated person and yet clutter up your remarks with pseudo-slang. But the other extreme is bad, also. Avoid the elevated style of orations or the technical vocabulary of lectures on complicated subjects.

Good conversational language is highly personal. It abounds in "I," "you," and "we." Be sure, however, that you distinguish personal narrative from egotistical display.

Colloquial language is usually made up of simple words. Winston Churchill, probably the greatest orator of this generation, inclines to simple Anglo-Saxon and Biblical words. Note these illustrations:

The day will come when the joybells will ring again throughout Europe, and when victorious nations, masters not only of their foes but of themselves, will plan and build in justice, in tradition, and in freedom a house of many mansions where there will be room for all. (Jan. 20, 1940)

Let us therefore brace ourselves to our duties and so bear ourselves

reporter, with all the virtues of a good journalist and with none of the faults. What will be some of those virtues? You will decide in advance to make the interview brief. The interviewee is a busy man (or woman). You will not impose on him even if he seems to have plenty of time. (Great people frequently give an impression of leisureliness.) You will not approach him until you are well grounded in the subject. You will already have covered materials easily obtainable elsewhere. You will not expect him to give you again the lecture he handed to his students an hour previously (you are not a member of this class and naturally did not attend). Rather you will frame certain intelligent questions relating to specific matters that can be answered briefly. You will, however, keep the line of your inquiry flexible so as to follow any important clue of direction that opens. During the meeting you will not cower as a sycophant nor yet pose as a breezy person of parts. You will keep your poise and seem to be in no hurry. You will have the manners of any good conversationalist—that is, you will be a good listener. You will inquire both about special facts, and seek his opinion about those facts. You will be interested in the source of any materials he may recommend. If he offers to lend you a book, thank him, but accept the loan only if you are desperate (and you never are). Make only mental notes, but immediately after leaving the room, jot down what you have been told.

Interviewing is an art in itself and may well be practiced for its own sake. In this instance, however, you are to follow it as a valuable experience in adding to your stock of accurate information and to your good judgment concerning a subject on which you propose to speak ten days later.

#### READING AS A SOURCE OF MATERIALS

If we have had a New Deal in speechmaking and listening, particularly since the advent of radio, we have also had a kind of golden age of miscellaneous reading, if not of literature. Linotypes and similar inventions, together with the spread of general education, partly explain this multiplication of printed matter. Lincoln, in his Indiana and Illinois boyhood and young manhood, had comparatively few books. He mulled over the *Kentucky Pre-*

that, if the British Empire and its Commonwealth last for a thousand years, men will say, "This was their finest hour!" (June 18, 1940)

### Variety

Speakers, like writers, are guilty of overrepetition of words and phrases. Although repetition is more necessary in speaking than in writing, student speakers usually repeat the same words monotonously. The constant resort to the same word in a single speech is the result of a barren vocabulary. If, then, you intend to give variety and freshness to your oral style, you will concentrate on synonyms and antonyms. Roget's *Thesaurus of English Words and Phrases* is excellent for this purpose, as is Webster's *Dictionary of Synonyms*, and Fernald's *English Synonyms*.

### Originality

Originality in speaking is a problem of expressing your ideas in a combination of words slightly different from those used a million times by other speakers in a million other speeches. Why do we use hackneyed terms and quotations? Some speaker drops a word or phrase that catches on like a popular song. Hence whole mobs of subsequent speechmakers appropriate the catchy term. The result: Listeners by and by refuse to react to the too-familiar phrasing. Originally the slogan was excellent. The verse, "America is a land of opportunity," was Thomas Paine's coinage. This sentence has been quoted too often. Let your impulse to use your favorite quotations from Longfellow, Shakespeare, and even the Bible lead you to substitute for the familiar passages others less well known to the audience.

Debaters, coloring their language after that of the court room, talk about "honorable opponents," "I have proven," "therefore we still maintain," and "I wish to prove three points." If you debate, avoid such lists of prohibited terms.

Similarly, public speakers in general, especially campaign orators and the speakers who introduce them, use such hackneyed words and phrases as the following: "It gives me great pleasure," "we are assembled," "it is an honor for me to address you," "my friends," "last but not least," "in conclusion let me say," "this is a new day," "the immortal Shakespeare," "The Good Book," "our

distinguished guest," "in the last analysis," "we are proud of our country," "youth has its responsibilities," "it is of vital importance," "the postwar world," "this is an age of transition."

Many of these sentiments are highly patriotic, philosophical, or religious. But can they not be put in slightly different words? Use Roget, Fernald, Webster. Read aloud again Winston Churchill and Woodrow Wilson. Become more critical of your own vocabulary. Doing these things will enable you to give a more effective three-minute extempore speech.

### *Connotation*

In order to hold attention and to sustain interest you will need to be both clear and vivid. Vividness will add impressiveness to your remarks. Especially if you wish your listeners to accept your belief, to take action, or to feel deeply concerning a subject, you will adopt the language of emotion and imagination. Woodrow Wilson, asking Congress to declare war on Germany, Franklin D. Roosevelt, asking for a similar declaration against Japan in December, 1941—these were occasions that evoked such language. In these speeches you will be more than likely to find words that suggest color, sound, movement, and figures of speech, the marks of connotative language.

Figurative language, by no means the exclusive property of poets and orators, is a justifiable means of accomplishing practical speaking ends. Appropriate figures of speech are almost indispensable elements in lively oral composition. Inaptly used, they fall flat. Rightly expressed, the simile (comparison of one object or idea with another object or idea of different kind or quality), metaphor (direct identification of the objects, ideas, or relationships under comparison), personification, and analogy (extended comparisons between objects or relationships), make ideas clear and emphatic and, in addition, sometimes furnish convincing evidence.

Connotative language, then, must reveal rather than conceal meanings; the implied or elaborated comparison or contrast must be clearly expressed. The purpose in using connotative language is to illustrate the unknown by the known. The comparisons you use, therefore, must be appropriate and the illustrations, familiar.

Note the effectiveness of each of the following figures:

Hitlerism, like any other form of crime or disease, can grow from the evil seeds of economics as well as from military feudalism.

—F. D. ROOSEVELT

We Americans have learned that we cannot dig a hole deep enough to be safe from predatory animals.—F. D. ROOSEVELT

Even the original third partner, Mussolini, is by now merely a silent partner, a kind of burned-out satellite helplessly held to its appointed course by solar Berlin.—CARLTON J. H. HAYES

Time has marched on, and any statesman who tries to put back the hands of the clock courts disaster.—EDUARD BENES

We torpedoed the London Economic Conference.—WENDELL L. WILLKIE

They tossed it [the French fleet at Toulon] into the scales of our common victory like a condemned man's airy flip of a cigarette.—JOHN W. VANDERCOOK

Because the lanterns of Lidice have been blacked out, a flame has been lit which can never be extinguished.—WENDELL L. WILLKIE

Those African mosquitoes come in with a fighter escort.—BOB HOPE

Individual words, too, are relatively denotative or connotative. Select those that have definite suggestiveness along with their literal associations. Consider the varied connotations of the following words of a common group: talker, speaker, orator, lecturer, elocutionist, debater, spouter, speechifier, chatterer, discussionist.

### *Illustration*

Your concreteness and connotation often depend on your use of general and specific illustration. Illustrations may be specific instances and cases, such as those used for evidence and argument; literal and figurative analogies; short anecdotes, either factual or purely fictional; brief allegories (expanded analogies that point a moral).

1. Make the illustrations sufficiently numerous to sustain interest.
2. Avoid making them a substitute for ideas. Sometimes speakers lose their ideas in a welter of "stories."
3. Make them pertinent to your ideas and theme.
4. Keep them well within your own experience and that of the audience.

### SENTENCE STRUCTURE IN SPEECH COMPOSITION

What we have said about the principles and methods of word usage applies also to the larger units of composition—to phrases, clauses, sentences, and paragraphs. Sentences, for example, exist to secure maximum listener economy of attention, to clarify thinking.

#### *Accuracy*

Sentences should be faithfully patterned after the speaker's idea. A sentence should be so composed that the listeners regard it as a unit. Obviously, then, statements foreign to the immediate thought should be avoided or relegated to other sentences. To start your radio speech as one talker did, by saying, "America needs to establish government ownership of its railroads at once and to control its labor forces" is not only bad radio technique because of its introduction of a double idea, but it is likewise bad thinking. The characteristic fault of younger speakers is their habit of coining long compound sentences in which statements are strung together with many "ands" and "buts" and "sos."

In the interest of logical simplicity, you will examine your own oral habits, will check for any long, straggling compound sentences, and deliberately cultivate simple structure.

Incoherence resulting from faulty sentence structure is another way of developing inaccuracy of meaning. The student is strongly urged to review any standard text on English grammar for instruction in correct sentence formation.

The problem of coherence persists also within the larger units of discourse. Numerous transitional, summarizing and introductory sentences are needed. Student speakers fail markedly in appreciating the value of such linking elements. Radio speakers, unable to supplement their remarks by bodily movements, must be especially alert in using devices to bind their ideas together. The radio moderator for a discussion program, for example, introduces the subject with pertinent explanation. As speakers in turn appear, he carefully identifies each and his ideas not only before but immediately after each speaker talks. At the conclusion of the program, he gives appropriate concluding, summarizing, and

interpretative remarks. What he does for the entire series of speeches, each performer should do with equal clarity for his own contribution. The same care with which you use linking devices for coherence should apply to all discussional speeches and occasions.

#### *Force*

Sentences in oral discourse should be so organized as to impress through force or mass. To secure such emphasis place important ideas in separate sentences. Break up long sentences. Vary the structure. Omit "there is" and similar colorless phrases. Place strong words at the beginning and end of sentences. Use the active voice. Chop out the gerundive constructions; use balanced and parallel structure.

#### *Sentence Variety*

Expositional and argumentative speaking is less likely to incorporate a wide variety of sentence forms than is more imaginative prose, as in oratory. All speakers, nevertheless, will fare more agreeably if they will consciously apply the principle of variety.

*Sentence Length.* Prefer short sentences to long ones. Simple sentence structure is more easily apprehended than is the compound or complex form. You should make a particular effort to put any highly important idea in a brief sentence. Speakers sometimes unconsciously rely on vocal inflection and gesture to compensate for any involved structures. Gesture and vocal pauses, however, are no substitute for simple orderly sentences. Beware, however, of a choppy style resulting from too many, too short sentences. Such sentence movement is unrhythymical. An artificial regularity or simplicity of sentence construction may destroy the spontaneity of your style. So vary the sentence length sensibly.

*Sentence Order.* What of the loose, balanced, parallel, and periodic structure? Most of your sentences consist of subject and predicate—in that order. Conversation is often so constructed. But the construction used to effect maximum comprehension may also produce maximum dullness. Try occasionally to reverse the

order and use the periodic structure. Increased suspense and accelerated movement are the result. You may argue thus: "The people of the United States would be divided if the war aims and peace aims were discussed at this time. I am inclined to agree with you up to a certain point." Probably recasting would express the idea more vigorously: "If war aims and peace aims were discussed now—beyond the ordinary war aims of licking the enemy—it might divide the people. I am inclined to think you are right about it."

The balanced structure gives emphasis through contrast, and the occasional use of this type of sentence variety is justified. Here are a few examples: "We must hope for the best; we must look for the worst." "He talks isolation; he votes intervention." "If we win this war, we shall liberate many nations; if we lose, we shall enslave ourselves." Frequent use of balanced expression is bad; spontaneous example of antithesis is now and then welcome.

*Sentence Purpose or Aim.* Sentences are constructed rhetorically to inform (declarative), command (imperative), to inquire (interrogative), or to exclaim (exclamatory).

The question form helps to keep listeners more alert. Every speaker knows the value of asking questions (even if he allows no one except himself to answer them). Interrogations, to create suspense, to secure the implied answer, to introduce or conclude a paragraph of information, should be frequent.

Imperative sentences, too, are in order, such as, "Go to South America! What do you find?" "Listen! I stated that our aim was to lower the tariff." "Consider the program of democracy!" "Tell me what this government is trying to do with its labor policy!"

Thus a good principle in oral composition is to state your point as accurately as you can, and to do so by syntax as well as by word selection. An equally sound procedure is to weld your ideas together by sentences that grammatically or rhetorically do more than merely follow on the heels of each other in an uninterrupted series of subjects and predicates in that sequence.

#### METHODS OF IMPROVING ORAL LANGUAGE USAGE

What specifically can you do to have at your disposal an ample vocabulary? Your problem is, first, to become more familiar with

## CHAPTER 6

# Ideas and Organization: Dividing the Subject

### ORGANIZATION, AN AID TO EFFECTIVE SPEAKING

Why not simply get all your ideas together on a scrap of paper and hand them out as the spirit moves you? The answer is obvious. Organization will help both the audience and you. Systematic structure will give unity, order, emphasis to the whole speech. Listeners like unity of idea and mood. They take pleasure in some evidence of symmetry. It makes for greater economy of attention and ease of comprehension. Such orderly sequence of ideas will carry the listener along with a minimum of distraction. He will have minimum mental and emotional confusion and maximum response to what he hears and sees. Furthermore, the prominence attached to certain topics and subtopics, through the space and position you give to them, will help the listener to distinguish more easily what is worth remembering. Critics of your speaking will no doubt give more credit to your speeches if they are well-constructed.

In addition to this economy of attention from your audience, this well-established structure will give better order to your own thinking as you prepare and later deliver the speech. Your very effort to assemble and relate your items will challenge your thinking. Furthermore, a convenient framework for your talk will not

excellent. Crabbe's *English Synonyms, Antonyms, and Prepositions*, Smith's *Synonyms, Discriminated*, Soule's *Dictionary of English Synonyms* have long been recognized as important helps. But above all, get a good dictionary and use it at every turn. The results will tell favorably in your speaking skill.

### PROJECTS AND PROBLEMS

1. Explain specifically what is included in the concept of "language" as one of the chief elements of speech. (This is a project for informal discussion, for a short speech, or for a written report, as the instructor may indicate.)
2. Explain the differences between written and spoken language. (You are to proceed as indicated in Project 1.)
3. What is *style* as related to *language*? (Proceed as in Projects 1 and 2.)
4. "Speech, in turn, is closely related to the whole mechanism of thinking." Investigate the meaning of this statement and give an oral report to the class. (This is an advanced project and requires guidance in special readings suggested by the instructor. See also References at the end of this chapter.)
5. Define (compare and contrast) the definitions as given by Webster's *The New International Dictionary*, *The Standard Dictionary*, *The Century Dictionary and Cyclopedia*, and Murray's *A New English Dictionary* for each of the following: (a) semantics, (b) language, (c) referent, (d) perception, (e) style, (f) rhetoric, (g) syllogism.
6. "Verbalization should correspond to the thinking." Illustrate from your observation sections of speeches or conversation that apparently depart from this principle.
7. "Word symbols enable the listener to construct his thinking pattern." Analyze your thinking as you attended a recent classroom or other lecture. To what extent was the meaning of what you heard obscure to you? What are the probable reasons for the obscurity? (This project is for informal classroom discussion.)
8. "Language meanings are constantly changing." Illustrate by tracing the history of five representative words, for example, (a) radio, (b) style, (c) cynosure, (d) pedagogue, (e) salary.
9. "Explanation or definition of a word or object is a process of selection or abstraction of certain aspects of the referent." In the five examples of definitions which you select, point out the essential qualities or characteristics that are selected; add other characteristics or qualities that might be important for the hearer in your college audience.
10. Discuss each of the following words by comparing it with its repre-

"Not Taps but a Reveille," (c) Franklin D. Roosevelt's "Fourth Inaugural Address," in *Representative American Speeches: 1944-45*.

22. Report concerning the oral style of language of one of the following: (a) Burke's "Conciliation with America," (b) Macaulay's "Copyright," Feb. 5, 1841, (c) Lincoln's "Cooper Union Address," (d) Lincoln's "Second Inaugural," (e) Webster's "Bunker Hill Monument Address," (f) Franklin D. Roosevelt's "America Accepts the Challenge," Dec. 9, 1941.

#### REFERENCES

BRIGANCE, W. N.: *Speech Composition*, Chap. VI, Appleton-Century-Crofts, Inc., New York, 1937.

CROCKER, LIONEL: *Public Speaking for College Students*, Chap. XVII, American Book Company, New York, 1941.

HAYAKAWA, S. I.: *Language in Action*, Chaps. I-III, Harcourt, Brace and Company, Inc., New York, 1941.

SARETT, LEW, and W. J. FOSTER: *Basic Principles of Speech*, rev. ed., Chap. XX, Houghton Mifflin Company, Boston, 1946.

WEAVER, ANDREW T.: *Speech*, Chap. XIV, Longmans, Green Co., Inc., New York, 1942.

WINANS, J. A.: *Speech-making*, Chaps. VII-X, Appleton-Century-Crofts, Inc., New York, 1938.

WOOLBERT, C. H., and JOSEPH F. SMITH: *Fundamentals of Speech*, 3d ed., Harper Brothers, New York, 1934.

terest them (entertain, amuse, delight), chiefly through narrative, dramatic, and descriptive devices; (3) to arouse them to praise or blame, usually through your eulogy of an individual, institution, idea, or attitude; (4) to convince them of the truth or falsity of an idea or attitude; (5) to stimulate them to reflective thinking on a problem; (6) to persuade them to follow a given course of action; (7) to achieve some combination of these motives. It is almost impossible and it certainly is unwise to confine your materials to one of these purposes exclusively. They support each other. To be sure, you must have a primary aim, such as to inform. But even a short informational talk will register more effectively if you inject elements of interest, of inspiration, and even of conviction.

Your talk, then, may be an exposition, similar to the speech you hear in many a classroom or over the radio; it may be an entertaining talk, similar to addresses sometimes given before luncheon clubs or dinners when "high-powered" and strongly partisan notions are out of order; it may be straight argumentation; it may be a persuasive or inspirational address, such as the delivery of a school or college oration (of the best type); it may be a direct sales talk, in which you try to line up your twenty-five hearers to purchase the yearbook; it may be a discussion, in which a problem is analyzed and in which reflective thinking, without coercion from the group or from any one member, prevails.

The central aim, if related to the details of the speech, should give it qualities of singleness, clearness, coherence, force, interest, plausibility.

#### THE CONTROLLING AIM AND THE PURPOSE SENTENCE

Once you have determined your controlling purpose and central idea, you will frame them into a single, specific sentence. To illustrate: Your subject is "Youth and voting." Your topic is "Voting for eighteen-year-olds." Your purpose sentence is "I propose to convince you that my state should lower the voting age to eighteen." Note that the sentence both describes the central idea of the speech (voting for eighteen-year-olds) and the specific response you hope to get from your audience (conviction or agreement with your ideas). Such a clear-cut statement of what

the speaker. Achievement in speaking is not only influenced by it, but the study of speech may do much to foster its development. Indeed, the effects of speech education upon personality are far more important to us in many ways than are the effects of personality upon speech.

### *Speech As Social Force*

Of all definitions of the word personality the one which defines personality as "the social force of the individual" is of focal interest to the student of speech. The word is derived from the Latin for *mask*. Actors of that time used masks to help them portray the characters in their plays. They sought to symbolize the roles they played by speaking their lines *per sonna*—*i.e.*, through masks, or personalities.

Is a speaker's personality his own business? Not if he would play his role effectively in society. Today we do not commonly resort to artificial masks to express ourselves, but we all develop habits of expression in communication which play a vital part in the effectiveness of our efforts. The shrewd speaker readily senses the effects of his attitudes and adjustments on those to whom he speaks. If he would make his speech effective, he must seek to develop habits of expression which will help him toward the accomplishment of his purposes in speaking. It is certainly poor persuasion to use language which expresses one set of ideas, and then to qualify or deny these ideas by the use of other codes of expression which are inconsistent with good language usage. This is a form of the practice of double talk. Frequently it occurs quite unconsciously. Slips in effective speech adjustments occur quite as frequently as slips of the tongue. There are other aspects of this problem which will occur to the careful student, and some of them will be discussed in other places in this book. But for the time being we are simply making the point that one of the most important obligations of the student of speech is the study of himself as a person.

### *Personality as a Unit*

Auditors commonly react to a speaker as a whole. If some crucial aspect of speaking performance impresses them negatively,

they are likely to find little good in the speaker. When one looks for reasons to support a prejudice, it is not difficult to find them. On the other hand, if the auditor is favorably impressed with what seems to him to be an important characteristic of a speaker, he will overlook or ignore much that might otherwise be a cause of objection. We may interpret the significance of this social phenomenon in speech education as indicating that it is as important to improve and capitalize upon what one does well in speech, as to correct or eliminate one's errors or faults. The speaker with a relatively good technique may have as much to gain from a study of personality as a relatively poor speaker.

#### *Educational Value of Analysis*

Although the personality of the speaker functions as a unit in the social situation, it is desirable for us, in the interests of education, to analyze this complex subject to determine the many specific factors which may make for success or failure. Personality is not something we have, or do not have, but a combination of many aptitudes, traits, and habits which we possess in greater or lesser amounts. One's speaking personality may or may not be characteristic of his general level of achievement. For example, a person may lack confidence in himself, and therefore, be uneasy in almost all social situations. His nervousness in a public speaking performance may be but a characteristic of a general tendency to emotionality. On the other hand, he may be quite confident and poised in most forms of social activity in which he engages, but struck with a case of jitters when he has to make a public speech. It is both possible and useful for us to consider personality in terms of general levels of achievement, and in terms of the variability of performance from situation to situation and from time to time.

#### *Human Nature Can Be Changed*

Most of the factors of personality with which we are concerned in speech education can be modified by learning. One's personality may seem to him to be "natural," but much that is important in this human nature is subject to modification. It is no mere accident that dogs which are given certain types of training by the

These divisions include (1) the chronological, (2) the topographical, (3) the definitional, (4) the classificational, (5) the logical, (6) the psychological, (7) the problem solution, and (8) the composite. These methods are convenient for your working purposes. They are the types of division used by all speakers and writers. May we illustrate how you may apply each.

1. *Method of Chronology (Time Order).* Here your divisions become merely those of periods in history or biography. Your topic, let us say, is "Final combat operations of the United States Navy in the Pacific during the Second World War." Your points would include (a) the capture of Iwo Jima (March, 1945); (b) assault on Okinawa and its capture (April, May, June, 1945); (c) pre-invasion operations against Japan (July, August, 1945); (d) surrender and occupation of Japan (September, 1945). We easily understand and follow such time-sequence treatment. Even when the main pillars of the talk classify the topics otherwise, the subdivisions often are developed by this chronological method.

2. *Topographical or Space Method.* This method of division is preferred by those who try to interest an audience through description or narrative. Those lecturers and other speakers who describe people, places, and incidents do so from the angle of physical position. "My airplane trip from Chicago to Iowa City," one clear June day, referred to the view of Lake Michigan, of the approaching Mississippi, of Clinton, Iowa, and a few minutes later, of the State University of Iowa.

3. *Method of Definition.* This method of approach explains a term, in this case the chief idea of the talk as embodied in the purpose sentence. It consists of answering such questions as, "What is a liberal arts education?" "What is American humor?" "What is communism?" Definitions may be developed by stating the general class into which the subject for interpretation falls, and then pointing out the differences between this subject and all others in the same class.

Thus your procedure in organizing a speech of definition is to give an explanation of the general characteristics of the term or word and then to distinguish it from other related ideas or terms. This distinction is made by (a) pointing out comparisons and contrasts, (b) placing the term in a continuum or series, (c) enumer-

army respond by developing viciousness. The same thing was true for the Nazi soldier. Survival value in those situations depended upon the development of a certain type of personality. Objectives in speech education are different, but the same principles can be applied. Many of the traits of personality which make for effective speech may seem unnatural for the student at first, for he has not mastered them as habits or skills. If he is willing to carefully define his objectives and to apply himself diligently to their development, he may reasonably expect to develop the new traits which are needed. "Who by taking thought can add one cubit to his stature?" was not written of man's personality.

### *Speech Processes*

Although our principal concern in this chapter is not with the other speech processes, some of their more general relationships to the speech personality may be noted. All four physical attributes of voice—quality, force, pitch, and rate—may reflect in some measure the general adjustments of the speaker. Posture, responsiveness, and physical expression often reveal the characteristic personal tensions of the speaker. The quality, precision, and vigor of language go far toward giving insight into the speaker as a man. Since experiences, ideas, and habits of thinking are inherently individualistic, speech materials always tell us something about the man who uses them. To the speaker who says, "If you will pardon the personal illustration . . .," one is inclined to remark, "If you haven't anything worth while to give us, you might as well keep quiet." The classical rhetorical principles of ethical proof direct the speaker to so adjust himself that he encourages a favorable response of his auditors to him as a speaker and as a person. The consideration of the means through which a speaker as a personality may improve his speaking techniques is thus seen to be an ancient and honorable procedure.

### *Speech Purposes*

An analysis of the purposes for which men speak reveals some interesting differences in personality. Although no attempt is

made to classify all such purposes, some of the more common motives are:

1. To show off, appease pride, defend the self, attract attention, hear one's voice.
2. To avoid action, to substitute speech for action.
3. To relieve personal feelings, to get rid of tension (usually visceral or thoracic).
4. To confuse others, to distract attention from purpose or act. To cover up or conceal reaction, to falsify facts.
5. To stir up an auditor, to get a "rise" from him, to cause him to think for himself.
6. To facilitate the enjoyment of pleasant social contacts.
7. To share or cooperate in the solution of common problems.
8. To inform, clarify, explain, or instruct.
9. To influence, control, or dominate others for socially desirable or ulterior purposes by convincing and motivating them.

Some of these purposes will be recognized at once as desirable, others, as illegitimate or, at best, permissible only in limited situations. The motive with which a man speaks is often a very important factor in interpreting the meaning of what is said. The student of speech must learn to look to his motives in developing habits of speech which are socially defensible. Unless one accepts without qualification the theory that the speaker should always adjust to and appease his auditors, he will of course not always try to please them. This is sometimes the most effective manner of serving one's auditors. On the other hand, it is equally important to avoid unnecessary antagonism. To cause one's auditors to be angry, even momentarily, ordinarily creates a tremendous handicap.

#### TRAITS OF THE SPEECH PERSONALITY

##### *Intelligence*

It might be assumed on theoretical grounds that one's achievement in speaking would be closely related to his general ability or intelligence. Speaking is such a complex process, however, that this relationship appears to hold true only to a moderate extent. In a group containing persons who vary from each other over a

litical effects of such participation. Economic effects, converted into a sentence, would be somewhat as follows: "Participation would enable the United States and other nations to elevate their standards of living and strengthen their economic security." This topic statement in turn would yield such subpropositions as, "Such participation would enable the United States to lower the tariff barriers." "It would enable us to establish a workable system of international currency." "It would enable us to control the production and distribution of food, manufactured goods, and raw materials." Similarly the "political-military effects" would be reduced to a sentence, or series of sentences, which, in turn, would be phrased into appropriate secondary issues.

5. *Logical (Cause-and-effect) Method.* Here we look at the causes and results of an event, situation, or condition. We ask, "What prior facts, movements, factors, or events explain or partly explain a given result?" We also ask, "What subsequent facts, movements, factors, or events follow as a consequence of a given event, situation, or condition?" These causes or results, in turn, may be classified as economic, political, or otherwise.

This attempt to divide and organize material on the basis of causation or logic is exceedingly difficult but is found in all argumentative, discussional, or persuasive speeches. You will find it easy to assume that certain events which precede other events are all causally connected. The problem in such a division of materials is to make sure that such causal connection does exist, and that it has an important or determining effect on the alleged results.

Illustrative of such a method of division is the organization of a talk on "Labor's place in American industry." A purpose sentence might read: "I propose to show that American government after a few years will probably be dominated by labor unions." The cause would be "the activities of labor unions," and the alleged results would be "labor government at Washington." More specifically the causes would perhaps include such ideas as (a) Labor unions have a large and well-unified organization. (b) This labor group is bound to have great political power. (c) Other groups, including capital, consumers, agriculture, and the old-line political parties are not cohesive enough to withstand the pres-

wide range of intellectual ability, there will be some corresponding differences in speaking ability. Even here some highly intellectual persons will be found to have severe defects of speech. Some components of the speech process, such as an individual's vocabulary, are found to correlate very closely with measures of his intelligence. Where the range of intellectual ability in a group is relatively narrow, and all members represent a fairly high level of ability in comparison with the population as a whole—as in the typical college speech class—there can be little measured relationship between a few short samples of speech and intelligence. Where a considerable number of such samples are added together over the period of a college term, the relationship becomes somewhat closer, but even then, most indexes of correlation are not high. The point to be noted here is that among students of the typical college class in speech, differences in speech achievement are to be traced primarily to factors in personality other than intelligence. What some of those differences are shall be our next consideration.

### *Social Behavior*

One of the experimentally verified traits of personality related most closely to recognized speech skill has been variously called sociality, social intelligence, or social behavior. Where the individual selects his preferred environment, and the environment in turn selects the individual for further experience, the amount of speech experience the individual has had provides an index of his social behavior. Individuals with extensive speech experience demonstrate greater achievement in speech than do individuals with meager experience. The good speaker is sensitive to his listeners, becomes readily aware of their reactions, and adjusts to them; the speaker lacking in social sensitivity rushes blindly ahead in pursuit of his own ideas or purposes, and the reactions of his auditors seem to be of little concern to him. The speaker who finds it difficult to look at his auditors cannot be expected to achieve a very satisfactory adjustment to them. If the speaker has spent his time with people and knows a great many of them, he ordinarily likes them; he studies them and develops methods for getting along with persons of different types in different situa-

tions. The "lone wolf" may specialize and achieve leadership in a particular type of social activity, but he is not apt to be effective in many types of speech activity.

### *Attitudes and Interests*

The speech attitudes and interests of the speaker are closely related to his speech achievement. The individual with meager ability may be interested and enjoy participation in some particular type of speech, but in this case his interest and enjoyment ordinarily are also rather limited. The number of types of speech activities in which the speaker reports interest seems to be the important factor. Skilled speakers report enjoyment of more difficult types of speech than do the unskilled. The intensity of interests should not, however, be interpreted as an index of aptitude for development. The most important implication of these facts is to be found in the conclusion that he who would develop achievement in speech should find the means of becoming interested in many types of speech activity. Unless we are willing to find and understand the ways in which skilled speech will be helpful to us as individuals we are not likely to make much progress in its development.

### *Aggressiveness*

The person who possesses a considerable amount of social aggressiveness, dominance, and persistence is likely to be a better speaker than the person without these traits. To be sure the speaker may be too aggressive, and in such cases, as for example, in high pressure salesmanship, the reaction of the auditors is a negative one. The true relationship between speech skill and social aggressiveness is thus best represented by an inverted  $\gamma$ -like curve, rather than a straight line correlation. The more aggressive, the more effective the speech up to a certain point; thereafter, the more aggressive, the less effective the speech.

The amount of social aggressiveness is in some cases related to the speaker's motivation and his energy levels. Speakers who are keenly interested in a purpose and who are well rested and energetic have important background capacities for effective speaking, but unfortunately for most individuals, they speak on many

Your framework for the talk may consist of such statements as: "Present events threaten your best welfare, your happiness, your pocketbook, your very physical security." "It is your patriotic duty to adopt this program." "Your own prestige and self-respect will be strengthened if you adopt this program." "Your sense of justice will lead you to accept this point of view." "Your sense of indignation will lead you to action in this case." "You need this proposal; its possession will give you much satisfaction; the financial means of securing it will not be a burden to you." Such topic statements as these may all be incorporated in a single talk. Detail under these captions can be worked out according to one of the patterns recommended above—time order, space order, or cause-and-effect.

This method seemingly subordinates or avoids the logical or mechanical structure of the typical speech. At first examination the performance may seem disorganized. Upon closer view, however, the materials fall into sequence. The binding principle, however, is one of motivative appeals.

Important speeches by national leaders and by courtroom speakers have sometimes used this psychological plan of organization. The method was illustrated by President Roosevelt in his war address before a joint session of Congress on Dec. 8, 1941. The opening statement was that "Yesterday, Dec. 7, 1941—a date which will live in infamy—the United States was suddenly and deliberately attacked by the naval and air forces of the Empire of Japan." Then followed a detailed listing of those "infamies" of the twenty-four hour period. Facts were listed to convince us of "infamies." The point of the speech was reserved for the closing sentence: "I ask that the Congress declare that since the unprovoked and dastardly attack by Japan on Sunday, Dec. 7, 1941, a state of war has existed between the United States and the Japanese Empire."

Such a plan will be somewhat difficult for you to follow unless you are an old hand with audiences; you will probably content yourself with the other methods recommended. We are including this pattern here so that you will be aware that experienced speakers use it, and so that it may explain the governing idea of many a seemingly loosely organized address.

occasions when these conditions do not prevail. Effective speaking requires energy, and anyone who hopes to do his best should not handicap himself unnecessarily by wasting energy. The person who does not learn to order his use of energies effectively rather than dissipate them haphazardly on chance motivations, cannot hope to function at his maximum capacity. The failure to use energies in speaking is sometimes related to a psychological tendency to rationalize indifference by the use of such negative speech conventions as "Empty barrels make the most noise," or "One should not make himself conspicuous in a public situation." Such rationalizations, however, can only reflect one's failure to appreciate the need for the use of energies for effective speaking.

### *Self-sufficiency*

Effective speaking is reflected by the personality which has a reasonable amount of self-sufficiency or independence in thinking and adjustments. While, as we have seen, the speaker must be sharply sensitive to his audience, he must also have sufficient knowledge of what he is doing and such confidence in his own ability to do a reasonably good job that he does not obviously solicit audience approval for his speaking. He should have the ability to do his job with a sense of impulsiveness and abandon which suggests that he has not plumbed the depths of his capacity. While he should be alert and make a reasonable effort to reconcile signs of opposition from his audience, he must be able to rise above such distractions, or inhibit them as stimuli which keep him from doing his best. The speaker should be willing to stand or fall on the merits of his work.

The beginning speaker should be particularly careful not to misinterpret signs he may get from his audience. In many cases responses of auditors, which may be interpreted as indications of disapproval of the speaker, are really motivated by stimuli over which he has no control whatsoever. Poor speakers are more suspicious of the responses of their auditors than are good speakers. In fact the auditor's evaluation of a speaker generally approximates the evaluation which the speaker suggests that he has of himself. Most audiences in the formal speaking situation want the speaker to succeed. They are pulling for him. They want to

get something worth while from the meeting, as indicated by their presence. The speaker is most apt to give them what they want if he forgets himself and speaks from the depths of his heart and his preparation. If he interrupts the business at hand to signal that "How am I doing?" question to his audience, he is more likely than not to get an unfavorable response.

Of course the speaker whose self-sufficiency is so great that he professes utter disregard for the audience, whose egotism oozes contempt and condescension upon his auditors, is in need of the development of traits of humility and social consideration. A common fear of student speakers is that if they express themselves forcefully they will appear egotistical. The experience of the authors is that beginning speakers more frequently err in the direction of humility than in the direction of overconfidence. When an occasional learning speaker does overstep the bounds of good taste in this respect, he is more likely to create an effect of a bluff in overcompensation for some felt inferiority than of a real superiority complex as such.

A sophomoric attitude in which the speaker has merely failed to differentiate being smart from being a smart alec is not to be taken too seriously. The normal course of the bumps of life will ordinarily soon take such bumpiousness from the inexperienced. Few are the circumstances, indeed, when a speaker can allow himself to become angry or sarcastic with his audience. Although he may feel that he has a most justifiable cause—or unless he is faced with a situation where the most he can hope for is the winning of a battle of attitudes through getting "tough"—he will ordinarily accomplish most by holding his temper and working patiently to win over his auditors. This technique of "blood and guts" might be called "how to make enemies and to be ignored by people." While auditors will sometimes relish name calling applied to their common devils, the speaker who turns the trick upon them cannot expect to get much from them in cooperation. The techniques of conciliation as a form of persuasion will be discussed more fully in another chapter.

*Divide so That the Representative Parts or Elements of the Field Are Covered*

In inspecting the possibilities of your subject, you should list *all* the important topics. Make your survey inclusive. Such procedure is usually called formal or logical analysis since it aims at completeness. The divisions thus singled out should together cover satisfactorily the entire subject. Do the topics listed above, fairly represent the chief factors explaining the 110 days' struggle of 1898? We might add other items, such as "manifest destiny," "the blowing up of the battleship *Maine*." In general, however, the causes enumerated above are fairly comprehensive.

Does the application of such a principle imply that you will then deal with every phase? Not at all. The limitations of time, the occasion, interests and needs of the audience, and your own knowledge of a special division will lead you to concentrate on certain aspects. The analysis, nevertheless, should be thorough enough to give you insight into the general subject. In the end, you may decide to do as one student did for the topic above—to dwell on "yellow journalism" as a "major" cause of that one-sided war.

*Divide so That One Subdivision Does Not Equal the Whole Subject*

In the example above, point eight, "events leading up to the war," really coincides with the title or general topic sentence. Often student speakers incorrectly incorporate a point that is tantamount to the whole.

*Usually Divide so That You Have at Least Two and Probably Not More Than Four or Five Main Headings or Parts*

Obviously, you have no genuine analysis or divisions if your headings are limited to one. In delivery you may, to be sure, say: "In my treatment of this issue, I have time to consider one angle only." In such case, however, you will invariably find at least two points suggested by the one proposition you prefer to talk about. If the purpose sentence or theme in your organization is followed by only one "main head," you are obviously drawing an

*Objectivity*

The good speaker seeks to develop and maintain an attitude of objectivity toward himself, his purposes, and his performance. It is sometimes uncritically stated that the speaker should not be sensitive. To the extent that this is true, it applies only to that frustrating, bewildering, emotional sensitivity in which an individual becomes disorganized and flies to pieces in the face of the situation in which he has not learned to see himself objectively. When the term is used in the sense of intellectual sensitivity, to indicate the ability to face a problem squarely, to take into account all the important factors recognized in the situation, and to meet it with carefully analyzed and logically developed plans, it is a trait much to be desired in the speaker. Contrary to the oft expressed wish, many people really do not want to see themselves as others see them. Such persons have not learned to accept criticism calmly. They go to pieces emotionally just when they most need to keep a clear head if they are to meet the situation intelligently. They withdraw unto themselves and shut out critical awareness of objections by indulging in an orgy of emotional behavior.

Criticism may be taken "personally" rather than in application to the matter at hand. Speech criticism is often of a type that easily may be taken for personal criticism. Pear thinks this problem of sufficient importance to take almost an entire chapter in his book, *The Psychology of Effective Speaking*,<sup>1</sup> to explain that criticism of the voice should not be taken personally. The development of habits of good speech and of a sound personality may be likened in this respect to the process of tempering steel. The village blacksmith tempered his steel by heating it in the forge until it was white hot, pounding it out between the cold, hard steel of his hammer and his forge, and then plunging it into a pail of cold water. He carried this process through not once, but again and again. Eventually he had a piece of steel that would hold the finest edge that could be desired. The student of speech, who in class is willing to put himself through an analogous process, may

<sup>1</sup> T. H. Pear, *The Psychology of Effective Speaking*. Kegan Paul, Trench, Trubner & Co., Ltd., London, 1933.

expect to come out with a tempered objectivity which should enable him to meet most life situations calmly and with poise. If criticism is warranted, it can be accepted with thanks. If it is unwarranted, one will know that he need not pay undue attention to it.

### *Sincerity*

When one inquires about personality traits desirable in a speaker, he is often told that the speaker should be sincere. No intelligent person of Western culture would deny that sincerity and its sister virtue, honesty, are desirable traits of character. How are we to tell when a speaker is honest and sincere? The best answer probably is that in many cases we cannot. The "wolf in sheep's clothing" is a well-known concept and sometimes the fraud and deception are not immediately apparent. It is somewhat easier to answer the question: Under what conditions is a speaker detected as dishonest and insincere? Naturally, detection is easiest when the disguise is imperfect and can therefore be penetrated and interpreted for what it is. We have already seen that in speaking we talk with many tongues. It takes a clever actor indeed to marshall them all so consistently that they all say precisely the same thing. This is a difficult task even when the speaker is not distracted with the necessity of avoiding detection. When he is, a shifty eye becomes a clue to shifty character.

A very significant problem of personal adjustment arises from the speech of the individual who is honest and sincere, but whose command of words or of speaking techniques is so inadequate that he cannot express his ideas and beliefs with frankness and consistency. Demosthenes said, "An orator is a good man speaking." The beginning student should be aware of the necessity of making an effort to reveal in his speaking the best that is in him.

### *Leadership*

The good speaker is quite similar in personality to the executive and the leader. The trend of research on these achievements of human behavior reveals them also to be the product of combinations of traits. The executive and the leader, especially of intellectual groups, is first of all a well-rounded individual. He has

*Divide Each General Head into Suitable Subheads*

My suggestion here is that you should not stop with the two or three main divisions, but should go on to list specific subheadings. For example, the "Spanish exploitations of Cuba" could well be resolved into several historical units, such as the period from 1873 to 1883, that from 1883 to 1895, and that from 1895 to 1898.

*Select Those Divisional Topics or Propositions That Will Be Most Appropriate for Your Audience Purposes*

Include in your speech those aspects of your subject that are important to an understanding of your general purpose, those that are most easily comprehended by the group, those that are most interesting, those that are most easily remembered.

**EVALUATION OF METHODS OF DIVISION**

To check your own progress in handling your ideas so that you can most effectively organize them for delivery, you may ask yourself these questions: (1) Have I framed my speech purpose in a concrete sentence? (2) Have I divided my ideas according to the principle of chronology, topography, definition, classification, logic, psychology, problem solution, or some combination of these? (3) Have I divided each of my points according to *one* principle or point of view? (4) Do any of the parts overlap? (5) Are the chief parts of the subject covered? (6) Does any one subdivision equal the whole subject? (7) Have I at least two but not more than five or six main headings? (8) Have I stated each heading clearly and concretely? (9) Have I divided each main head into suitable subtopics? (10) Have I selected the main and minor topics that will be most appropriate for audience purposes?

The rather elaborate advice given in this chapter concerning methods of dividing material should be accompanied by your preview of the structure of a typical speech. The next chapter deals with introduction, body, and conclusion.

health, emotional maturity, sound reasoning ability, and knows how to make adjustments both to his subordinates and to his superiors. Most of his achievements can be developed through experience and learning.

### *Thinking Processes*

The psychological mechanisms operative in human thinking and in related habits of adjustment should be understood by the speech student. They exercise a profound influence on an individual's efficiency and social relationships. Since inadequacies in these matters are often revealed through speech, and since speech activities offer an excellent opportunity for practice in the development of useful skills in thinking, the study of thinking should be recognized as a focal problem in speech education. It has long been common practice in speech courses to devote some time to the study of the logic of evidence. While this practice is considered highly desirable, it ignores much that is useful to the student in a psychological analysis of thinking processes.

Thinking adjustments, which may be described as sound reasoning, begin with sensitivity to, and awareness of, problems requiring consideration. Knowledge of one's environment, experience in working with problems, broadening spheres of activity in which problems are encountered, training one's habits of observation, development of foresight and habits of anticipation, all sharpen the sense of awareness to problems.

### *Thinking, Definition and Analysis*

Before you can think constructively about a problem, you must clearly define and analyze it. This may mean tracing the history and background of the problem, determining its causes, analyzing it to differentiate its significant and its relatively unimportant aspects, classifying parts and relating the unknown to the known, simplifying but avoiding oversimplification, and determining the issues to be resolved.

### *Thinking and Facts*

Since constructive reasoning is based on information, the careful thinker seeks facts, data, or evidence with which to plan the

The third technique of personality development is the practice of desired forms of behavior leading to the desired specific habits and skills. Further development of desirable attitudes will accrue from the mastery of specific skills. New experiences will clarify principles only partially understood at the beginning. The development of knowledge, change in attitudes, and the acquisitions of new habits, each acting to facilitate and reinforce the other, function together as types of learning. Changes and growth in personality are thus seen to be matters of the use of principles and methods of learning with which any intelligent student has been long familiar.

No attempt has been made to describe an exact pattern of personality to be developed or to assure all readers of success. Learning in this field of knowledge is dependent upon the same factors operative in other fields. Success will depend upon native capacity or aptitudes; the interest of the student in the problem; the formation of definite and reasonable goals; the search for appropriate exercises, methods of practice, and learning experiences; his willingness to put forth the effort necessary to carry through to his goals; and, finally, the intelligent evaluation of achievement. The problems of personality development herein outlined, moreover, are only a part of the development of general speech skill. The student must learn to make his own adaptations of these facts and principles to his particular needs as a speaker. Reasonable consideration of the points covered, however, should make some contribution to that end.

#### PROJECTS AND PROBLEMS

##### *Project 1: Observational Study of the Speech Personality*

Review Chap. 2 and prepare to make a five-minute report on personality traits you have observed which influenced the speaking of others. Discuss traits which have been helpful as well as detrimental to speech. Prepare to discuss the points raised in this chapter as you report. Raise questions about points which you believe to need further elaboration.

##### *Project 2: Autobiographical Report*

*Purposes of This Assignment:* (1) To develop an objective attitude toward yourself in speaking; (2) to facilitate control of fear reactions in speaking.

## REFERENCES

BRIGANCE, W. N.: *Speech Composition*, Chap. IV, Appleton-Century-Crofts, Inc., New York, 1937.

MONROE, ALAN H.: *Principles and Types of Speech*, rev. ed., Chap. XIV, Scott, Foresman & Company, Chicago, 1949.

OLIVER, ROBERT T.: *Training for Effective Speech*, Chap. VII, The Cordon Company, Inc., New York, 1939.

SANFORD, WILLIAM P., and W. HAYES YEAGER: *Principles of Effective Speaking*, Chaps. X and XI, The Ronald Press Company, New York, 1942.

THONSEN, LESTER, and HOWARD GILKINSON: *Basic Training in Speech*, Chap. XVI, D. C. Heath and Company, Boston, 1947.

WINANS, JAMES A.: *Speech-making*, Chap. V, Appleton-Century-Crofts, Inc., New York, 1938.

*Speech Material for This Project Should Include:* A statement of the number of persons in your family and some personality characteristics of each. Your childhood interests and ideals, and changes as you have grown older. The principal achievements in and outside your school career. Unusual experiences and social contacts which may have influenced your personality. The use you make of your leisure time. Courses you have liked and disliked in school. Your reasons (as clearly as you can state them) for wanting a college education. Your principal worries and sensitivities; your characteristic emotional moods. An analysis of your various emotional reactions before and during your public speeches or other public activities.

*Procedure in Preparing and Presenting This Project:* Outline a five-minute report for your instructor, in which you will include all factors listed above. Prepare the report so that you can present it without use of notes. Anticipate questions and prepare to answer them.

*Facts and Principles Useful in Fulfilling This Assignment:* Be frank and honest in presenting your life story, and those whose opinion may matter will respect you for it. Do not apologize for yourself, for most apologies are merely a subconscious request for praise. Be willing to admit mistakes or shortcomings as long as you accept them as such. If you can see the funny side of your mistakes, so much the better. All human beings have emotions and one way to learn to control them is to talk about them.

Learn to use "I" without the appearance of bragging. Use ordinary tact in selecting the incidents of your life story in order to avoid hurting anyone's feelings. You can release much tension in talking about your fear reactions in the speech situation. Learn to describe and simulate fear symptoms. Learn to relate incidents to reasons or motives for conduct. Try to avoid rationalization in statements of reasons for behavior. Beware of a tendency to place any blame upon others for your own conduct. Learn to make comparisons, contrasts, and explanations without praise or blame.

#### *Project 3: A Project in the Discussion of Speech Ethics*

*Purposes of This Assignment:* (1) To develop skill in the socially responsible use of speech; (2) to further insight into the ethics of speech performance.

##### *Suggested Subjects for Speeches and Discussion:*

1. The social consequences of misrepresenting a subject in speech.
2. Prejudice, tolerance, and the speaker's convictions.
3. Forms of unethical expression in speech.
4. Sincerity and "truth" in speeches.
5. Free speech and social responsibility.
6. Democracy and free speech.
7. Ethics in speaking for different purposes.
8. Speaking to please one's auditors.
9. Twisted interpretations of speech materials.
10. Logic and ethics in speech.

11. Avoiding the misrepresentation of a subject in speech.
12. Prevention of the abuse of freedom in forms of social interaction other than speech.
13. My standards for ethical speech.
14. The marks of a demagogue.
15. The "high" pressure salesman.
16. White and black lies.
17. Defenses against the unethical speaker.
18. Ethics in the citation of authority.
19. The ethics of emotional appeals.
20. Character and the good speaker.
21. Ethics and the specific auditors.
22. Learning to speak in an ethical manner.
23. Ethics and speech delivery.
24. Friendship and honesty.
25. Ethics and speech standards.

*Procedure:* Prepare a five-minute extemporaneous speech on one of these topics. As a part of the preparation read at least one general reference on the subject of ethics. Talk over your speech ideas with at least one friend before you speak.

As you listen to the speeches of others make a list of ideas on speech ethics (1) which you would like to discuss, and (2) which you believe to be worth remembering. Prepare to summarize the discussion of the hour at any point by reviewing these ideas.

#### *Project 4: A Project in the Evaluation of Emotional Thinking*

We have listed below brief descriptions of the speaking or writing of some types of personalities. Prepare a report in which you identify the specific type of thinking involved, and in a sentence suggest the influence on speech skill of each example.

#### *Personalities and Thinking*

1. Tom tries to please his listeners when he speaks. He comments on ideas in terms of what other people think. He wears the most widely advertised clothes and quotes the doctors in advertisements on what products one should use. As John Ruskin has said, "He thinks by infection, catches his opinions like a cold."

2. Fred knows all the answers to every question. His listening is a matter of waiting until he can have his say. His words and manner not only close the doors on a subject, they lock the door. After he speaks, the neighborhood dogs stop barking.

3. John is said by some to be very even-tempered. He seldom speaks enthusiastically about anything. He never shows disappointment. He would not give advice to another person or protest any statement or action

will see such a section almost invariably present. Occasionally the conclusion seems "tacked on." But in spite of the over-extended endings a final sentence or paragraph by way of summary or application helps to round out the speaking performance. An abrupt stopping may give the impression of a story without an end, a house without a roof, a radio speaker suddenly cut off the air. Good advice, then, is: Observe these three general features of structure.

If you adhere to these standard divisions of the speech, how much further should you go in dividing and subdividing? It is hard to say. Flexibility of structure is the rule. Follow common sense. Over-elaboration of structure may be as bad as disorganization. A purely mechanical effect may bore or even annoy those trying to look interested. The constant recurrence of "my next point is" and "the six phases of the second inquiry will now be treated in detail" is a good way to deaden your performance.

### REPRESENTATIVE STRUCTURE

Suppose you are to give a simple, three-minute classroom talk. You will observe the three divisions. (Otherwise some observer will mark you down for lack of organization.) Your approach or introduction may be only a few carefully prepared sentences. Your conclusion, likewise, may consist merely of some simple remark to clarify or interpret your previous three or four hundred words. If your exposition is somewhat longer (say, five minutes) and more formal, you will use more care to integrate the parts by obvious framework. If you are to give a short extempore speech of three minutes on a topic handed to you a few minutes previously, you will usually (1) state the idea as a topic sentence, (2) give its meaning (if such is needed), (3) illustrate it from your own experience, observation, or knowledge, and (4) reiterate the idea in a closing sentence.

Again you may be called on to talk at a luncheon or dinner. You are to be pleasant, fluent, and yet casual. If your dinner speech is to be successful, it will move forward without too much "firstly" and "secondly." Yet it will have unity and coherence of mood, attained through more subtle means. Other speeches of entertainment—those, for example, that relate personal experience

unless it bore directly on his welfare. He doesn't smile or laugh as other men do.

4. Elmer is a chronic reformer. He tries to change everything. He is thrown into confusion by sudden requests for information. He changes his mind many times in discussion. He is not quite sure what he thinks.

5. Albert always speaks of anything in terms of its effect upon his work, his club, his party, or his country. His loyalties are very intense. He acquires the speech mannerisms of persons whom he admires. His thinking is influenced greatly by what he imagines his heroes would think.

6. Paul is ready to argue at the drop of any idea. He always finds flaws in other people's thinking, and takes the other side of every question. Cooperation is a matter of dominating the actions of others.

7. George is short and not very strong, but he swaggers and makes himself conspicuous in informal social situations. He talks past the point. He goes beyond reasonable expectations to win a point in discussion.

8. Pete likes to quote his father or childhood teachers on a point. He makes simple answers to complex questions. He craves attention and looks around for approval when he thinks he has made a good point.

9. Jim likes to dream, and he often makes suggestions which are too impractical to follow. He is superstitious. He likes to theorize about problems but avoids talking much about specific examples or using concrete words of common experience.

10. Willie is easygoing around the office, talks very little, and is meek when scolded by the boss. At home he is stingy about every penny, brags about his importance to the company, and raises a row about anything that doesn't suit him.

11. Dale doesn't vote and explains to his friends that all politicians are dishonest anyway. When he doesn't make a contribution to a charitable organization, he says it's because the charity misuses funds. If work isn't finished on time, his explanation is that he does the work of two men anyway.

12. Dave argues against hypocrisy yet turns in his ticket for cash when the conductor fails to collect it. He thinks democracy is too inefficient to last long but doesn't want anyone to tell him what to do about his personal affairs. He works in a Federal bureau but believes in states rights.

13. Oscar doesn't trust people very much. Other people are jealous of him. They don't cooperate because they want to put him in a bad light. He talks about his ears burning when he comes upon two persons talking together.

14. Leonard is glib. Sure he believes in democracy. We should believe in freedom of speech, the press, and religion. More patriotism would solve all our problems. Labor troubles are all the result of communism. Government bureaus are wasting good tax money. We must have a balanced budget.

15. Ken usually asks what the trouble is all about. He tries to find the real issues or main steps to be taken. The background of the topic is important to him. He talks about various solutions, and the one he prefers. He identifies the sources and states facts clearly in drawing conclusions. He talks about benefits to be derived from the proposal.

## REFERENCES

ALLPORT, GORDON: *Personality*, Henry Holt and Company, Inc., New York, 1937.

GILKINSON, HOWARD: "Effects of Training and Correlates of Speech Skill," *Quarterly Journal of Speech*, vol. 30, pp. 95-101, 1944.

GILKINSON, HOWARD, and FRANKLIN H. KNOWER: "A Study of Standardized Personality Tests and Skill in Speech," *Journal of Educational Psychology*, vol. 32, pp. 161-175, 1941.

MURPHY, GARDNER: *Personality*, Harper & Brothers, New York, 1947.

MURRAY, ELWOOD: *The Speech Personality*, rev. ed., Chap. VI, J. B. Lippincott Company, Philadelphia, 1944.

OLIVER, ROBERT T.: *Training for Effective Speech*, Chaps. III and XVI, Longmans, Green & Co., Inc., New York, 1939.

STRANG, RUTH: *The Role of the Teacher in Personnel Work*, Columbia University Press, New York, 1935.

THONSEN, LESTER, and HOWARD GILKINSON: *Basic Training in Speech*, Chap. IV, D. C. Heath and Company, Boston, 1947.

THORPE, LOUIS P.: *Psychological Foundations of Personality*, McGraw-Hill Book Company, Inc., New York, 1938.

WEAVER, ANDREW: *Speech*, Chap. XII, Longmans, Green & Co., Inc., New York, 1942.

WEST, ROBERT: *Purposive Speaking*, Chaps. I-IV, The Macmillan Company, New York, 1924.

YOUNG, KIMBALL: *Personality and Problems of Adjustment*, Appleton-Century-Crofts, Inc., New York, 1940.

not structure for its own sake, will guide you in setting up the general plan and subdivisions of your talk.

### ORGANIZATION OF THE INTRODUCTION

With these suggestions before you, you may plan the introduction in some detail. It may be long or short. It may use one or more of several varieties of development. Its length, content, and general effect will be governed by your specific speaking aims. What do you wish to accomplish? In most cases you hope for at least three end results: (1) you wish to establish good will between the audience and yourself; (2) you wish to give any necessary explanations or background of your subject; and (3) you wish, by implication or direct statement, to make clear your theme and your purpose.

#### *Enlisting Attention and Good Will*

Your initial job is to enlist the attention and good will of auditors, whether a face-to-face group or radio listeners. At the start they are curious about you and your topic; or they are indifferent; or they have prejudices against your subject as announced, or against you, because you are a Scotchman, or Methodist, or a girl, or a mere youth. Perhaps ten other speakers have preceded you. Perhaps the room is hot, or the street traffic is noisy. Cicero's advice to the young men of Rome was to "render auditors well disposed, attentive, teachable." Cicero might well talk similarly to you.

How can you render your dormitory, classroom, auditorium, or committee room group attentive and well disposed? The limits of this book permit suggestions concerning only a few of the standard means of organizing the introduction so as to accomplish a satisfactory outcome.

1. *You may begin with a personal reference.* Mr. Winston Churchill, at Harvard University, did so.

The last time I attended a ceremony of this character was in the spring of 1941 when as Chancellor of Bristol University I conferred a degree upon United States Ambassador Winant and in absentia upon your President who is here today and presiding over this ceremony. The blitz was running hard at that time, and the night before, the raid

out of the window, or over the heads of the auditors, leaning backward with the weight principally on one heel, putting the hands in pockets or behind one's back, and retreating behind a table or speaker's stand, all represent incipient retreat or flight from the unpleasant stimulus. Indirectness of eye contact results from the speaker's feeling that he needs all his powers of concentration to recollect and utter what he has to say. If he looks at the audience, he anticipates that their reactions will distract him. Most physical habits of withdrawal are an attempt at control of random activity and relaxation. The speaker senses that physical control assists in emotional control. Voluntary relaxation and manipulation of muscular behavior are aspects of control both of emotional and of physical responses. The feeling of the desire to run away and to apologize for one's behavior are other characteristics of the withdrawal reaction.

### *Physiological Reactions*

Pounding of the heart, increase in the rate of heart beat, gasping for breath, dry mouth, perspiration, and blushing or blanching are the results of changes in physiological processes associated with all fear reactions. Fear reactions have biological survival value only when they release sufficient energy in the organism for struggle or flight. To provide such energy a reflex reaction of the organism in fear is to release glycogen (a form of food reserve) from the liver into the bloodstream. The use of this energy involves metabolism or a form of combustion. Metabolic action is in turn dependent upon oxygen supplied to the blood by the lungs. We gasp for breath when we are afraid, not because we have any less air in the lungs than under normal conditions, but because we need more. To make use of this energy it must be pumped by the heart into the peripheral muscles, legs, arms and hands, back, and so forth, and waste materials must be carried away. A charge of emotion speeds up heart action in order that blood may circulate more rapidly. Tension in the muscles of blood vessel walls is relaxed. Warm blood rushes to the surface of the body to rid itself of waste matter through pores of the skin and starts perspiration. Blushing or blanching depends upon whether the blood is allowed to circulate rapidly close to the sur-

are possible for us because we learn them. We have seen also that a common aspect of the cultural training of children is the encouragement of the inhibition of emotional responses. The ability to inhibit emotional responses, then, is a form of intellectual behavior. Achievement in the inhibition of emotional behavior is probably dependent upon both the intensity of the emotional reaction and the strength of cortical or intellectual resistance to the emotion. The two types of behavior in a sense compete for control of the organism. If intellectual reactions are to function at their best, it would seem necessary to inhibit intense emotional reactions. When we find it impossible to inhibit our emotional reactions, many of our other capacities for intellectual behavior are also seriously interfered with or destroyed. Thus the inability "to think on one's feet," forgetting what one had intended to say, slips of the tongue, the mind going blank, and the inability to control muscular action are traceable directly to the fact that for the time being emotional reactions have taken control. To illustrate by analogy, we may say that when the charges of emotional reaction become too great, the cortex blows a fuse, and the lights of the intellect go out, or at least become badly short-circuited. This situation leads to what we may call the law of stage fright control: *Anything which may be done to increase the efficiency of intellectual activity or to reduce the intensity of emotional reaction will help in developing confidence in the speech situation.* We shall discuss the methods by which this law may be applied in a later, more detailed, exposition of procedures in reducing the severity of stage fright.

### Voice Reactions

Nervous reactions in speaking affect voice control in many ways. One of the most common effects is to raise the pitch. Since tension in the vocal folds is one of the factors determining the pitch of the voice, it is easy to see how the stress of emotional reactions acts to produce an unusually high pitch. Monotony and harshness of voice arise from the difficulty of controlling muscles under tension. Weakness or inaudibility of voice in the person who can scarcely "speak above a whisper" when nervous may have some physiological foundation in the adjustment of the vocal folds to

I came in from Washington to pay you a visit this morning, and I want you to accept my presence here as evidence of my deep interest in the International Longshoremen's Association, my admiration for its officers, and my deep interest in the promotion of the economic welfare of your membership.<sup>6</sup>

*4. You may begin by referring to the importance of the occasion.* Walter Lippmann, at the commencement exercises at the University of Utah, expressed the significance of the graduation ceremonies.

The ceremony in which we are now participating is an act of remembrance and faith. For this is the day on which we remember that the tradition of learning comes down to us in unbroken chain of descent from the academies of ancient Greece, through the great schools of the French and Italian Middle Ages to the English Universities, who then sent their graduates to the New World. This University belongs therefore to a great company of institutions which are older than all the governments on the face of the earth.<sup>7</sup>

*5. You may use apt quotation.* Soon after America entered the Second World War, Elmer Davis, at that time a news analyst for the Columbia Broadcasting Company, began one of his talks as follows:

"These are the times that try men's souls." Tom Paine wrote that in times far more desperate than we are undergoing now, far more desperate than we can imagine, when the United States was effectively cut in two by an invading army that had overrun the central part of the country, almost driven the government from the Capital, and defeated the American Army in battle till it seemed that a few weeks more might see the end of this Republic.<sup>8</sup>

*6. You may use pleasantry or humor.* Began Alan Valentine, president of the University of Rochester, in an address before the New York *Herald-Tribune* Forum:

It has been said that Americans are lacking in discipline. As your twelfth speaker at the end of the third hour, and as I bring you ap-

<sup>6</sup> *Ibid.*, p. 717.

:

<sup>7</sup> *Ibid.*, p. 728.

<sup>8</sup> Baird, *Representative American Speeches: 1941-42*, p. 111.

causes which produce the condition. For most individuals a reasonable amount of effort intelligently applied will go a long way toward the desired result.

For some persons the process of developing new attitudes is a long and gradual one. The student should recognize this and not become discouraged too easily. There are occasional persons who do not seem able to conquer their fears. But even these persons, if they will, can do something for themselves in learning to live with the handicap. To realize that one can commonly cover up his feelings and accomplish his purposes in spite of this additional drain on his energies is no mean achievement and source of satisfaction. We shall classify the principal suggestions we have to offer under the two parts of the law of stage fright control already mentioned. It should be understood, however, that in many cases they overlap. Some techniques which reduce the intensity of emotion also build up cortical or intellectual control. We shall consider first those methods which contribute most directly to reduction of the intensity of the fear reaction.

#### REDUCING THE INTENSITY OF EMOTIONAL REACTION

##### *Study the Psychology of Emotion*

It is a well-known fact that "we are afraid of what we don't understand." When we acquire insight into the nature of our emotional responses and learn that what was considered a mystifying, embarrassing peculiarity is a commonplace experience subject to natural law and reasonably precise explanations, the panicky feeling which aggravates fear gives way to hope and determination to develop new habits of response. William James long ago pointed out that when we become curious about emotional responses and "abstract the mind stuff" from them, that is, think about them as they are experienced in order to analyze and report on their nature, the full force of the emotional reaction is greatly reduced. This is also in effect one form of the substitution of an intellectual for an emotional form of behavior. The act also involves the acceptance of the emotional response as such by the individual and facilitates the development of an objective attitude toward the emotions. The discovery by the individual of the first causes

learning the facts about them and doing something constructive. Ask and find the answers to such questions as these: Do the differences actually exist in noticeable degree? If so, are they really as important as some persons think they are? Can any significant handicaps I have be overcome by a program of development which eliminates them or even turns them into assets? Are there not intelligent methods of compensation available which eliminate the difficulty of the handicap?

Conflicts sometimes develop as a result of competition among desires or ambitions. Examples of such conflicts are found between the accepted need for expression of self-confidence and abhorrence of egotism, the recognized value of doing one's best and the dislike of pretension, the pleasure in being recognized among one's associates and the dread of being shunned by them to be left conspicuously alone, the value of rendering useful service and the objection to butting in, the interest in talking about ourselves and the fear of being considered a braggart, the desire to maintain reputable moral standards and fear of being considered a prig, and the recognized need for persistence in attaining social objectives and an aversion to becoming a bore. Such conflicts usually remain on the unconscious level until one recognizes or has pointed out the need for solving them himself. When the need for formulating clear-cut decisions on such motives is recognized, a speaker or writer, at least with a little friendly help, ordinarily can formulate an intelligent plan of action which will in time largely relieve him of emotional reactions toward these personal conflicts.

#### *Fight Unpleasant Frustrating Emotions with Pleasant Stimulating Emotional Responses*

We have already mentioned the value of the development of habits of intellectual objectivity toward one's emotions. Such habits may be considered one means of applying the principle of fighting unpleasant emotions with pleasant responses. The value of this technique is that most persons are incapable of experiencing two opposite types of emotional reactions or conditions at the same time. If the speaker becomes strongly interested in what he is to accomplish by his speaking, if he can exercise



*Acme*

FIG. 1. Prime Minister Winston Churchill demonstrates his own version of "V-for-Victory" for newspapermen as he leaves the Senate wing of the Capitol Building, Dec. 26, 1941, after making a historical speech to a joint session of Congress in the Senate Chamber. Left to right, Col. Edwin Halsey, Secretary of the Senate; Churchill; Representative Luther Johnson of Texas; and Senator Charles L. McNary of Oregon.

can speak more easily when seated than when they stand up. This device works because it facilitates relaxation. The psychological principles by which the intensity of emotional responses is reduced through controlled relaxation are not thoroughly understood, but if the speaker discovers that they work for him, he may derive some value from their use.

#### *Use the Principle of the Beta Hypothesis in Learning*

The beta hypothesis in learning may be briefly stated as: "We learn to correct mistakes by consciously practicing mistakes." An individual, who finds that he regularly makes a certain mistake in typing, may find that he corrects that mistake most quickly by consciously practicing that error. Speech training courses for overcoming stage fright have been conducted in which the students take turns in trying to speak while faking their nervousness and submitting to the jibes and insults of their colleagues. The speech student who survives such an ordeal is thereafter little disturbed in speaking in face of the comparative respect and consideration of the ordinary audience.

#### *Do Not Submit Unnecessarily to Severe Mental and Physical Strain, i.e., Control Your Environment*

The speaker who realizes that he can expect to do his best only when he is rested and well will see to it that he gets the necessary rest and will take care of his health. For a great many people, speaking is hard work. It may burn up a considerable amount of energy. What one can take as all-in-the-day's-work under optimal conditions may be just too much for the maintenance of poise and self-control when he is spent by fatigue or affected by loss of energy in ill-health. While artificial stimulants may seem to be temporarily effective, they cannot be considered a substitute for natural vigor and pep.

### INCREASING THE EFFICIENCY OF INTELLECTUAL ACTIVITY

#### *Know What Is Reasonably to Be Expected of a Speaker*

We have seen that speech is a complex process made up of many different elements contributing to the total effect. The speaker who is conscientious about his work wants to handle all



*Use Devices in Speaking Which Facilitate Memory for Speech Materials*

We have already referred to the fact that organized material is more easily remembered than unorganized material. A story is commonly remembered more easily than the ordering of points in the analysis of an abstract or technical proposition because the sequence of events in the story has a more obviously inherent order or organization. In planning to discuss subjects of an abstract type it is desirable to try to find the best possible arrangement of points for retention. Anecdotes or examples are more concrete and are more easily remembered than other types of material. A personal experience or a startling fact will be recalled with comparative ease due to intensity or vividness. Materials prepared, or on which one's memory is refreshed just before the speech is made, are more recent and therefore are recalled more readily than ideas prepared sometime in advance. Prepare the beginning of the speech with especial care. These techniques will be recognized as application of the laws of learning which have been discussed in Chap. 2. Use notes to refresh memory if you must, but learn not to read closely from them or depend entirely upon them.

*Use Directed Movement to Keep the Mind Active*

Among directed movements commonly used by speakers to collect and organize their thinking are: deliberate pauses, moving from one side of a table or stand to another, picking up and putting down a book, paper, or pointer, taking a drink of water, restating a previously stated idea, and making a general statement about the subject. Occasional movements of this type are taken by the audience as a matter of course. If the speaker forms the habit of exercising them too frequently, his speaking loses effectiveness through fidgeting, random activity, and the distractions of vagueness. The use of positive autosuggestion in which the speaker assumes confidence may be classified as a form of directed movement to facilitate thinking.

## ORGANIZATION: INTRODUCTION, BODY, CONCLUSION 91

the chief steps in your four-minute dinner speech on "Woman's place is in politics," "The race between education and disaster," or some similar topic.

3. State in ten or twelve sentences the steps of your five-minute argumentative talk on "The Federal government should provide for the tuition, board, room, and books, for four years of college (any college of their choice) for all high-school graduates who pass satisfactory college entrance examinations and who demonstrate their limited financial ability," or some similar subject.

4. State in ten or twelve sentences the steps of your five-minute problem-solution talk on either of the following subjects: "What plan shall the states adopt to provide a more satisfactory program for the elementary school, high school, and college education of Negroes?" "What program shall we adopt to minimize racial tension between the Negroes and whites in the United States?"

5. State in four or five sentences your chief points for a persuasive speech on any topic that challenges your thinking and imagination, a speech preferably that calls for action.

6. Write the introduction to a five-minute speech on the subject, "Go West, young man" (or "South," or "East" or "North"), a talk in which you attempt to justify migration by a young man or woman to the region designated. Follow the suggestions of this chapter. Enlist attention and good will, supply explanations, and necessary background, reveal your controlling purpose.

7. Write the conclusion of the speech which you developed for Project 5 above.

## REFERENCES

THONSEN, LESTER, and HOWARD GILKINSON: *Basic Training in Speech*, Chap. XVII, D. C. Heath and Company, Boston, 1947.

WOOLBERT, C. H. and JOSEPH F. SMITH: *Fundamentals of Speech*, Chap. XIX, Harper & Brothers, New York, 1934.

See also References for Chap. 4.

## CHAPTER 8

# Organization: Outlining

### PLACE OF THE OUTLINE

If you have thought through your materials so that they form a clear mental pattern, you will do well to place a blueprint of your thinking on paper. This blueprint will constitute an outline of your proposed speech. Such a plan is primarily for your own preparation. Incidentally, it will help your colleagues who may share it with you in a panel discussion, or it may serve the teacher or fellow students who propose to criticize your speech plan.

### PURPOSE OF THE OUTLINE

Why make an outline? Why not think and read diligently and jot down notes from which to speak? How does planning help in speech preparation? The outline enables you to survey your case as a unit; to note digressions; to size up the major and minor divisions of your analysis; to evaluate the order of your topics; to re-determine the relative prominence of your ideas; to gauge more carefully the length of your speech; to take a second look at your definitions; to inspect your illustrations and other facts (which should be inserted in your outline).

This blueprint will aid you in assimilating more easily the talk itself; in drafting the "speaker's notes" based on the longer outlines; in estimating ways by which the rigid outline may be modified in the prospective speech. In short, the outline, if properly used, should make you a better speaker.

## PRINCIPLES AND RULES FOR OUTLINING

For your convenience in constructing the outline, we suggest that you apply standard principles and rules. The suggestions given below will be modified or interpreted to suit your own needs. The instructor sometimes has decided views about methods of outlining; his advice concerning these mechanics will be important. Most of these rules are those that speakers have consistently followed. They are based upon the experience of many speechmakers.

*1. Prefix to the outline a clear statement of your subject.* Use as few general terms as possible. Knock out the ambiguous words. Be sure that the statement represents a careful limiting of the general field you have chosen for your talk. Word your subject either as a topic or as a sentence. Be sure that your statement reveals clearly and concisely the content and direction of your discourse.

Distinguish this subject statement from a title. Titles are sometimes necessary, especially if you happen to be one member of a group on a program where the successive talks are to be introduced by subject. Robert J. Lampman chose as the title to his oration, "Morgan die ganze Welt." He announced his subject in the first sentences: "This speech is about the need for doing some planning of the postwar world now. . . . 'Morgan die ganze Welt' is the battle song of the German youth in this war. As they sing it, it means, 'Tomorrow the whole world belongs to us.'"<sup>1</sup> It was a good title, but until the speaker made things clear, it gave no clue as to the purpose or content of the oration. Use a title if you wish, but also insert your subject.

Do not confuse the subject with the purpose sentence. The latter is invariably a sentence. It epitomizes the content to be developed as well as the speaker's purpose. Note in the oration just cited the distinction between title, subject, and purpose sentence:

*Title.* "Morgen die ganze Welt." (You may substitute the English title if you prefer: "Tomorrow, the whole world.")

<sup>1</sup> *Winning Orations of the Northern Oratorical League, 1941-1942*, p. 65, The Northwestern Press, 1942.

*Subject.* "The need for postwar planning now." (You may use a full sentence if you wish: "There is a need for postwar planning now.")

*Purpose Sentence.* "My purpose is to convince this audience that plans concerning the role of the United States in the postwar world should be discussed now."

2. *Generally organize your outline into the three parts of introduction, body, and conclusion.*

3. *Use complete sentences throughout.* Even for general items such as definitions, the complete form is preferred. The statement, "By democracy I mean that form of government in which both the majority and the minority have full protection of their economic, political, and personal rights," is more satisfactory than merely "A definition of democracy." If several definitions are grouped under a single heading, the form would be somewhat as follows:

II. The following explanations are desirable for an understanding of this subject:

- A. By democracy I mean that form of government in which both the majority and the minority have full protection of their economic, political, and personal rights.
- B. By the American principles of government I mean (1) checks and balances, (2) judicial supremacy, (3) federalism, (4) universal suffrage and secret vote, and (5) protection of minority rights.

Complete sentences take considerable time to frame. They do, nevertheless, require specific formulation of your ideas, and they give your reader critic access to your meanings.

4. *Frame your ideas either in impersonal language or echo the mood and words of the actual speech itself.* You may say, "The Treaty of Versailles, most of you may contend, was a failure, but it can hardly be regarded as such." Such emotionalized phrasing, however, is wordy. It is better in the outline to boil down each statement, thus: "The argument that the Treaty of Versailles was a failure cannot be successfully defended." In no case should you cast your ideas into such indirect phrasing as, "I shall try at this point to show the audience that the Treaty of Versailles was not so bad after all."

5. *Use suitable symbols and indentations.* The customary system of numbering, lettering, and indenting is the following:

2. So does the state of Iowa.
3. The schools have been doing an increasingly good job of teaching civic problems.
4. I propose to require a high-school education for all American youth.

C. Most schools have practice in civic responsibilities, for

1. Current events are assigned.
2. The constitutions of the United States and of the state in which the school is located are studied.
3. Student assemblies, town meetings, class elections, are held, and afford practical experience in citizenship.
4. Debating, community speaking, and similar activities have been part of the school programs.

III. The eighteen-year-olds are economically independent, for

- A. Those at eighteen have often received the pay of adults.
- B. Those at eighteen, working in a war plant or other industry and earning over \$500 per year, paid an income tax.

IV. Those of this age were successful in the armed forces in the Second World War, for

- A. Julius Kleiman, of New York, killed in a flying fortress over Rotterdam and posthumously decorated after helping shoot down four of fifteen fighter planes which attacked his bomber, was twenty years old.
- B. The list of teen-age heroes in the Second World War is endless.

V. Voting will increase and strengthen the interest of eighteen-year-olds in practicing citizenship, for

- A. The analysis of the study of youth in Maryland shows almost half of the young people between twenty-two and twenty-four failed to exercise their voting rights.
- B. Willingness to vote dwindles when no immediate opportunity is given to practice it.

### *Conclusion*

- I. Since youth of eighteen are sufficiently mature and have a sense of responsibility;
- II. Since they are sufficiently well educated to accept those responsibilities;
- III. Since they are sufficiently economically independent;
- IV. Since they had an excellent record in the Second World War;
- V. Since to give them this right would strengthen their interest in their government;

The voting age should be reduced to eighteen.

4. What of social security compensation, such as adequate health, old age, unemployment insurance?

5. What is labor's "share" of the income of an industry?

6. What difference, if any, is to be drawn between a public and a private industry?

C. What are the rights of the public, including the consumer?

1. Should large industries and utilities be conducted primarily in the public interest?

2. Does this public interest require uninterrupted service?

3. What of the control of the trainers cycle?

III. To what extent do present management-labor relations call for some definite change in our labor policy?

A. Do many or important strikes or threats of strikes exist today?

B. What are the effects of these strikes or the probable effects of impending strikes?

1. Will production be materially curtailed? Will necessary services be interfered with?

2. Will employee wages be badly curtailed through loss of work?

3. Will successful strikes be an important cause of inflation?

4. Will successful strikes be a barrier against deflation?

5. Will successful strikes increase the political power of unions?

C. What factors operating at present partly or largely account for labor disturbances and failures in direct negotiation between unions and management?

1. Is labor paid an "inadequate" wage?

2. Is labor's standard of living disproportionately low?

3. Is the collective bargaining procedure evaded by management?

4. Does friction between unions, between CIO and AFL, account for much of the labor conflict?

5. Are unauthorized strikes an important factor in labor disturbances?

6. Is national income unfairly distributed in favor of capital?

IV. What are the representative solutions to the problem of preventing strikes and of settling differences between unions and management?

A. What are the advantages and disadvantages of adherence largely to a policy of collective bargaining without restrictions on the right to strike?

B. What are the advantages and disadvantages of a Federal law for all labor disturbances in major industries similar to the provisions of the Railway Disputes Act of 1926 (negotiation, mediation, conciliation, before a strike is called)?

C. What are the advantages and disadvantages of a program of compulsory investigation of labor disputes with prohibition of strikes during the period of investigation?

D. What are the advantages and disadvantages of a program of compulsory arbitration with prohibition of strikes?

- E. What are the advantages and disadvantages of a program of government ownership and operation of representative industries with prohibition of strikes?
- V. Is a Federal program of conciliation, mediation, or arbitration of labor disputes and prohibition of strikes preferable to the other solutions outlined above and analyzed in detail?
  - A. Is such solution essential? Have present programs for dealing with labor conflict failed?
  - B. Will this solution yield more satisfactory results than the other solutions?
    - 1. Will this program give labor its proper share of national income?
    - 2. Will it leave management with sufficient freedom to develop its industry?
    - 3. Will the program tend to eliminate the wide swings in the business cycle?
    - 4. Will it provide maximum production and elevate the American standard of living?
    - 5. Will it result in satisfactory political results, or will it lead to political domination by labor or to capitalistic political domination of labor?
  - C. Will it be a practicable policy?
    - 1. Can the personnel be provided for the services proposed?
    - 2. Will labor and capital submit to compulsory arbitration?
    - 3. If not, can adequate means of enforcement be provided?
      - a. Will jailing, fines, incorporation of labor unions, be sufficient to force compliance?
      - b. To what extent will public opinion condemn illegal strikes?
- VI. In view of the analysis of V, what program shall be followed to establish the policy determined upon by this discussion?

### *The Outline for a Narrative or Descriptive Speech*

The details of the outline for a speech that aims primarily to interest are similar to those of the expositional speech. The example below is based on a talk given by Paul Manning, Columbia Broadcasting Company's correspondent, on Mar. 8, 1943. He was "the first American radio reporter to fly on an actual combat mission with the American Air Force on Europe's western front." The talk was given immediately on his return.

#### BOMBING MISSION<sup>4</sup>

- I. Six hundred tons of American bombs exploded on Wegasack near Bremen today.
  - A. Submarines, ships, and workshops were hit.

<sup>4</sup> *Talks*, vol. 8, no. 2, pp. 28-31, April, 1943.

- B. A large force of American bombers took part in the attack.
- C. I was seated in front with the bombardier and navigator of the fortress, "The Luftwaffe's Waterloo."

II. On our way out England was below us.

- A. The fields were neat and precise.
- B. The British-North Sea shoreline was distinct.

III. Over the North Sea we prepared for the combat.

- A. One gunner slipped shells into breeches.
- B. The pilot over the inter-com phone gave instructions to the crew.
- C. The fortresses began to form a tight formation.
- D. We strapped on parachutes and oxygen masks.

IV. By 3:30 we were over Germany and under attack.

- A. We flew past Wilhelmshaven and along a winding river where Germany made U-boats.
- B. A B-17 to our right dived to the ground out of control.
- C. The flak around Bremen came up—puffs of smoke that broke all around and shrapnel fragments that hit our plane.

V. We bombed our target.

- A. The bombardier released the blockbusters.
- B. He took pictures of the results.

VI. We started on the return.

- A. We supplied ourselves with more oxygen.
- B. We replied to the fighters and engaged in evasive action all the way to the North Sea.
- C. At 4:11 a B-17 near us fell into the North Sea.
- D. Two B-17's flying directly over us protected us from fighter attack and probably saved our plane and lives.

VII. Soon after 4:30 we cited the English farmlands and the region around Norwich.

- A. We were relaxed and cheerful.
- B. We prepared for landing.

#### THE OUTLINE AND THE SPEAKER'S NOTES

Once you have assembled a satisfactory outline, you question what is to be done with it. Shall you carry it with you to your feet and speak directly from it? Certainly not. It will cramp your speaking style. Shall you memorize it as it stands? Probably not. Shall you write a full speech from it and recite the results verbatim? You may write, yes, but you will not have time to memorize the composition, nor should you do so. The more practicable procedure is to draft a few "speaker's notes" from your material—catch phrases that will guide you in the speech itself (if

## CHAPTER 9

# Supporting Details

Your selection of a subject and of an aim in speaking, your collection of materials, your analysis of the topics and your casting of ideas into a tentative outline have led you to a consideration of the details that make up a speech. Your main ideas are the propositions that you intend to enforce, the assertions you intend to prove, the statements you would develop. In any case you will need to insert the items, illustrations, facts, authorities, anecdotes, or other elements that help you to give full value to these general ideas. This process of supporting main propositions with details is amplification.

Why amplify? Why not plan to cut down rather than to expand? Certainly many examples of terse statements are found in literature. The *Book of Proverbs*, *Poor Richard's Sayings*, Emerson's *Essays* illustrate pithy statements that show how much can be said in one sentence. Certainly we agree that in speaking, as in writing, condensation is a virtue. Even a proverb, however, spoken to those who are familiar with it, should be repeated and amplified. In your speaking, then, sometimes resort to details. Why? First, you will bound, limit, or apply an idea so that the listener can grasp its meaning. Second, you will make clear the elements of your idea so that its relationships, its character, its functions, may be more completely understood. Third, you will supplement your assertions with materials that give vividness and so increase the impressiveness of your propositions. Fourth, you

will amplify through incidents and descriptive details to heighten the entertainment value of your remarks. An illustration or anecdote in one sentence may develop an assertion to prove your point. If you wish action, you need to do more than merely suggest or command. The evidence, analogies, instances, authorities, or refutation, all support or should support your general thesis and subpropositions. Action, in many cases, will follow. Thus your motives behind a given speech (to inform, impress, entertain, convince) will determine the extent and character of your supporting materials. Amplification is no mere exercise in diluting your ideas. Each enforcing item serves its purpose in producing the total effect.

What are the typical materials for use in various types of speaking? Representative means of enforcement of ideas include (1) definitions and explanations, (2) particulars, (3) general or particular instances, (4) statistics, (5) comparison and analogy, (6) contrast, (7) cause and effect, (8) authorities and personal opinion, (9) quotation, (10) incident or anecdote, (11) interrogation, and (12) reference to speaker, audience, or occasion.

#### DEVELOPMENT BY DEFINITION

Most of your talking will deal with a subject, some of the terms of which will be vague to your auditors. These listeners, even though they hardly realize the ambiguity or obscurity of the words, should have each important phrase or word carefully explained. Not only will possible language difficulties rise from the phrasing itself, but each successive sentence you utter will further call for exposition of your meaning. Thus the talk may well be punctuated with these needed explanations. As a matter of fact, you may often find it interesting and practical to give an entire speech to definition. Excellent speeches of definition have been given on such topics as, "What is a progressive?" "What is modernism?" "What is the average man?" "What is science?" Panel discussion students, before they plunge into their problem, wisely attempt to iron out their concepts of the terms used in the question. Debaters, likewise, begin with a precise explanation of terms. Such preliminary efforts to establish common grounds concerning meanings save much time later for the debate itself.

All other speechmakers should use this same care in making clear what they mean.

As a definition maker you will keep clearly before you your goal and your methods of achieving it. Your first objective is to be accurate in your explanations; your second is to adjust your meanings so that what you say will be unmistakable.

What are some of your problems in accuracy and audience adjustment? (1) Many words and terms take on meanings remote from the original object or idea that gave birth to them. (2) Meanings continue to change. (3) A single word or term often carries a multiplicity of meanings. (4) Much language is abstract and eludes our efforts to give equivalent tangible definitions. (5) Associated meanings can give to a word quite unexpected connotation. (6) The very context adds to the probability of vagueness or ambiguity of meaning. (7) The traits, attitudes, experiences, and general education of the audience further complicate the process of definition. (8) Technical, new, and erudite terms, commonplace to one group, may remain mysterious to another.<sup>1</sup>

How shall you proceed? Select from the various interpretations the one that suits your purpose in the talk. Suppose you are expounding the advantages of communication. Just what do you mean? Do you refer to the act of communication, as the communication of smallpox or of a secret? Do you refer to the general intercourse by words, letters, or messages? Do you have in mind chiefly the radio? The transfer of information by the press? Verbal or written messages? The means of passing from one place to another? A connecting passage? A Masonic lodge meeting? Webster's *New International Dictionary* recognizes these and other current usages of the word. At least one Midwest university has a course entitled "Communication." The term, in this instance, refers to written composition and speech.

Within the limits of the distinctive area, class, or group in which you place your concept, you will enumerate a sufficient number of specific traits or marks to set it off from other closely related members of the same class. Your method is that of the dic-

<sup>1</sup> For further discussion of language see Chap. 10.

tionary with its statement of the *genus*, or general class, and of the *differentia*, or unique characteristics of the thing defined.

Such logical treatment of the concept never quite tells the whole story. Dictionary definitions are not usually sufficient for your audience. Besides you often try to expound not one word but a combination, such as "an American citizen," "a small town," "Big business," "Good Neighbor policy." For further clarification you will interpret your term by (1) an enumeration of details; (2) description of the operation if your term is an object, agency, or institution; (3) explanation of its purpose; (4) review of its origin and history, including the etymology of the term; (5) comparison and contrast between it and other closely related concepts. We do not imply that you will use all of these patterns for defining any single word or term. One or the other of these special modes, however, will often be highly serviceable to you in your effort at orderly interpretation. Together these forms of development will give to your treatment both clearness and interest. As you review the suggestions below for amplification of the representative types of speaking, you will note how the various forms of support may be used for exposition, argument, and extended definition.

#### DEVELOPMENT BY PARTICULARS

Listeners are always interested in details, if those details are relatively familiar and are not unnecessarily expanded. A convenient and interesting mode of amplification, therefore, is to enumerate a sufficient number of details to establish clearly your idea or object.

Technical description furnishes the most obvious example of this method. A device, such as a surveyor's rod, camera, photometer, spectroscope, recording instrument, midiron, is described in general terms (definition); then follows a detailed description of the portions, sections, parts, such as shape, size, materials, finish, connections. Since your enumeration can never be really complete, these details together serve to suggest or represent the whole.

Literary or imaginative description, whether it lists many details or merely suggests a few, is similar in method. People,

houses, cities, are mirrored in details of sound, color, and other impressions of the scene or thing described.

Circumstantial testimony or detail, as frequently used in court-room arguments, is another method of amplification. The court-room speaker generalizes from particulars rather than from the citation of instances or statistics. The process consists of putting together isolated items much as we work them out in a jigsaw puzzle. This is the process of development by circumstantial evidence.

Daniel Webster, for example, in the celebrated White murder case, attempted to show that Captain Joseph White was murdered not by a single person but by several conspirators. Webster called the attention of the jury to the "appearances" in the White home on the morning after the crime. Joseph White was found murdered in his bed. Apparently no stranger did the deed, for no one unacquainted with the house could have carried it out. Webster tried to show that somebody in the building cooperated with somebody outside. The house, he pointed out, had been opened so that the murderer could enter. A window was unbarred from within; the fastening was unscrewed; the key to the chamber in which Mr. White slept was gone. The footprints of somebody were visible outdoors, and they led toward the window. A plank also remained by this window. Webster enumerated other details. They presented an unfolding picture of the method by which the murder was carried out—the result of a conspiracy.

This method of development of details is also that by which aspects or details of a general concept or idea are developed. Karl T. Compton, former president of the Massachusetts Institute of Technology, said that "Many agencies must cooperate to achieve the more abundant life." He then enumerated these agencies: (1) more efficient methods of using and distributing wealth; (2) more effective ways of assisting the unfortunate; (3) a more favorable framework of legislation within which business, industry, agriculture, and labor could function for public interest; (4) more effective efforts of religion and education to promote unselfishness and wisdom. Thus he developed a list of factors contributing to the "abundant life."

Justice Robert Jackson, discussing college education, suggested

at least three things demanded of college training: (1) equipment of factual knowledge, (2) ability to learn independently, and (3) "a working familiarity with, and an open-minded acceptance of, continuous change in scientific and human relationships."

Franklin Roosevelt discussed the "costs of dictatorships which the American people would never pay." He then enumerated these "costs," which he described as spiritual values, freedom of speech, freedom of religion, freedom of enterprise, freedom of conduct.

Sometimes these descriptive details are those of personality, mental rather than physical. Thus Deems Taylor, describing Richard Wagner, particularized concerning his character: (1) He was a monster of conceit. (2) He had a mania for being in the right. (3) He had a genius for making enemies. (4) He was a great dramatist and thinker.

These illustrations are sufficient to give you clues for the supporting details of your own talks. Whatever particulars you use, make them simple and brief.

#### DEVELOPMENT BY INSTANCES

Instances, or examples, are probably the most frequently used form of development. Just how do instances differ from particulars?

Instances or examples are probably the most frequently used method of speech development. We state a general proposition or idea (or at least have it in mind) and immediately begin illustrating it to make it clear and gain assent to it. Suppose that you are assigned to develop the proposition, "America has produced excellent speakers since 1930." Examples at once occur: F. D. Roosevelt, Thomas E. Dewey, Dorothy Thompson, Norman Thomas, Harry Emerson Fosdick. Whereas particulars or details are usually supplied to complete a picture and therefore serve primarily a descriptive purpose, instances are more likely to be used to clarify, convince, entertain, impress. Details or particulars may provide a fairly complete outline of the whole. Instances are not as detailed as are particulars.

Rollo Walter Brown, illustrating what youth can do, cites these cases: Lindbergh flew to Paris when he was twenty-five; Keats was dead at twenty-five; Pitt was prime minister at twenty-four;

Mendelssohn composed "A Midsummer Night's Dream" at sixteen; Chatterton died at eighteen; Jane Austen wrote perhaps her best novel at twenty-one; Hamilton was prominent at seventeen; at thirty Kipling was at his zenith.

The cases or instances should be sufficiently numerous to be acceptable as proof, if proof is the aim. They should be representative of the whole, for they become the means of generalization. If they are actual cases, they should be accurately reported.

Hypothetical or imaginary instances may be occasionally used for illustrative purposes. Their primary value lies in their illumination of a proposition. They probably do not carry as much weight as do the factual instances. Their value depends upon the specific care with which they are selected and stated. The practical difference between imaginary and the factual cases is that the former are more general. The instance, "Take the case of a politician who has traveled around the world," is general; "Take the case of Wendell Willkie who circled the world in a few weeks by plane," is concrete and authentic.

Instances, then, enrich and validate your ideas. Ask concerning them: (1) Have I used sufficient instances? (2) Are they representative of the field as a whole? (3) Are they easily understood by the listeners? (4) Are they so numerous as to lose their interest or value? (5) If hypothetical examples, are they concretely and interestingly stated? (6) Are the facts which they represent verified?

#### DEVELOPMENT BY FIGURES AND STATISTICS

Your topic may often lead you to cite figures, in illustration of, or as proof of, your point. President Roosevelt, summarizing the contribution of American labor toward winning the Second World War, declared to the International Teamsters' Union: "American labor and management have turned out airplanes at the rate of 109,000 per year; tanks—57,000 per year; combat vessels—573 per year; landing vessels—31,000 per year; cargo vessels—19,000,000 tons per year; and small arms ammunition—23,000,000,000 rounds per year."<sup>2</sup>

<sup>2</sup> Address at Washington, D.C., Sept. 23, 1944.

These citations were formidable because of their very size. Even though the listener might retain no one figure, he would be impressed by the cumulative enumeration of them. Cast into the form of statistics they would have even more effect as evidence.

Statistics are figures so grouped as to bring out their comparative significance—to show the proportionate number and size of the instances. Thus the figures above would have gained as evidence (for purposes of proof) if comparison had been made between the output of 1943, 1942, 1941, 1940, and 1939, to show the remarkable acceleration in output. Similarly, corresponding figures dealing with British and Axis production for the corresponding periods (assuming that they could have been secured and published) would have further enforced the conclusion that American industry and labor had done a remarkable job.

Later in the same speech, President Roosevelt cited statistics to prove his point: "But a strike is news, and generally appears in shrieking headlines—and of course, they say that labor is always to blame. The fact is that since Pearl Harbor only one-tenth of one per cent of man-hours have been lost by strikes."

In your use of figures or statistics, check carefully the source. Assure yourself that those who produced such facts were reliable and acceptable as unprejudiced authorities. In your talk quote the source and be ready, if any listener requests it, to give the author or official organization, volume, page, date, and other means of identification.

Make sure that the units used in your statistics are carefully defined. When in 1944 Sister Kenny claimed that her method of treating infantile paralysis had resulted in full recovery for 80 per cent of the victims, a committee of the American Medical Association objected to her use of such statistics, for, said the Committee, "Comparative recovery statistics are at best not very satisfactory, owing not only to the differences in the severity of the epidemics but also to varying definition of what constitutes crippling or what is normal recovery."<sup>3</sup> If you refer to farmers, or housewives, or students, or teachers, make the group designation clear.

<sup>3</sup> Lois Mattox Miller, "Sister Kenny vs. the Medical Old Guard," *Reader's Digest*, vol. 45, p. 68, October, 1944.

To give vividness to your statistics, translate or interpret them for audience understanding and interest. Use only approximate figures. Say that "Dewey's popular vote in the election of 1944 was slightly less than 20 million" rather than "Dewey's popular vote was 19,876,345."

Use simple analogies to give significance to the figures and to relate them to audience experiences. For example, "During a single day's advance in France on Sept. 12, 1944, the Allied Forces liberated more than 50,000 square miles of territory—a region almost as large as the entire state of Iowa" (this statement to an Iowa audience). To justify further the importance of your statistics suggest their effect. In the reference above to the liberation of France, the speaker might have added: "At this rate of advance, almost all France will be in Allied hands within thirty days" (as was the case).

Figures and statistics, then, if they are introduced without too much detail and with sufficient interesting explanation, become a valuable device in developing ideas, especially argumentative propositions.

#### DEVELOPMENT BY COMPARISON AND ANALOGY

Development by comparison or analogy (we use the terms here as synonymous) is the method by which we relate an isolated case, object, or relationship about which we have full experience and information, to a second case, group of cases, or relationship of cases or objects, about which our information is relatively vague. In a comparison, we attempt a conclusion from inferences concerning aspects of the lesser known objects, relationships, or cases.

The assumption in this method of illustrating an idea is that if two objects or relationships are alike in certain details they are probably alike in others. A description of the familiar case is also affirmed as probably true of the unknown case. Analogy or comparison is thus the development of resemblance.

The aim of such comparisons may be to make an idea clearer, to make it more vivid and interesting, to furnish proof of an idea, or to secure a combination of these effects.

How does development by analogy differ from that of specific

instance? The latter mode sets up typical cases and by inference or direct statement generalizes concerning the broad field in which the instances occur. Analogy, by contrast, singles out two of these instances, or a combination of them, and draws a conclusion concerning one of them.

If we say that "Smith, a freshman at Green College, is probably enrolled in Communication, Oral and Written (although we have no direct information on such enrollment), because one freshman with whom we are acquainted is assigned to such course," we are reasoning by analogy. If however, we observe that students X, Y, and Z, at Green College are enrolled in Communication, Oral and Written, and therefore it is probable that all freshmen are required to have this course," we are demonstrating development by specific instance. The generalization concerns the whole field of freshmen rather than a conclusion concentrating only on the student, Smith.

Analogy may concern itself either with a comparison or relationship of objects. We may, for example, infer certain matters about Mars by comparing it with the earth in certain known respects and so drawing certain other conclusions about Mars on the basis of our known knowledge about our own world. Or we may make the comparison one of relationships, as when we compare the movement of the earth and its moon with that of Jupiter and its several satellites. If the moon and earth behave in a given fashion centrifugally and centripetally, so, we reason, Jupiter or Saturn and their accompanying satellites will probably exhibit similar movements (other factors being constant).

Distinguish, moreover, between literal analogy—that between objects or relationships in the same field or otherwise closely related—and figurative analogy, in which possible comparison is made between objects that at first thought are totally unlike. Figurative analogies are really expanded similes. Their value as proof or even as information may be relatively slight; their effectiveness in impressing or interesting may be surprisingly powerful. Thus we may compare a forceful public speaker and a dive bomber (in their devastating results); a huge air armada and a dike (each protects the country). Said Churchill in his address of Sept. 11, 1940, suggesting that Germany might invade Eng-

land, "The next week or so will be a very important period in our history. It ranks with the days when the Spanish Armada was approaching the Channel."

All Englishmen knew of the Spanish Armada. No one of them could foresee the shape of events in the immediate future. But Churchill, by inference, would have them view in prospect a happy duplication of this earlier event.

Later in this same address, the Prime Minister, referring to Hitler's bombings of London, said eloquently, "What he has done is to kindle a fire in British hearts, here and over the world, which will glow long after all traces of the conflagration he has caused in London have been removed." Here the comparison between British anger and a conflagration is a figurative analogy.

Literal analogies or comparisons may be made between individuals or events. F. D. Roosevelt in a speech on Feb. 22, 1943, made this comparison of the faith needed by each American of 1943:

It was Washington's faith—and with it, his hope and his charity—which was responsible for the stamina of Valley Forge—responsible for the prayer at Valley Forge. In 1777 the victory over General Burgoyne's army at Saratoga led thousands of Americans to throw their hats in the air proclaiming that the war was practically won and that they could go back to peace time occupations—and, shall I say, their peacetime normalcies. Today the great successes of the Russian front have led thousands of Americans to throw their hats in the air and proclaim that victory is just around the corner.<sup>4</sup>

Figurative comparisons are particularly impressive. Dr. Karl Compton, discussing "our talents and their care," suggests the permanent mark of each man's achievement and influence by comparing them with the activities of stars with their bright luminosity, the cooling down of their atomic activity, and then the later burst of brilliance as novae. "These atoms," suggests Compton, "lived their span of activity, settled down to the inertness which is like death, but their energy is not lost, and the record of their lives passes on through space forever." So, said the speaker,

<sup>4</sup> A. Craig Baird, *Representative American Speeches, 1942–43*, p. 219, The H. W. Wilson Company, New York, 1943.

3. Are the facts which you state or imply in each factor of the comparison "true"? Is it true, for example, that the Articles of Confederation were after all really "weak"? And was the League Covenant "a failure," as you may have stated?

4. Are the figurative analogies confused by including extraneous comparisons? Do you resort to "mixed metaphors" in your comparison? One Democratic Senator, indicting the third-term administration of Roosevelt, was quoted as saying, "We have taken a close dive into hell! I have great hopes that a miracle will gird up its loins and try another deal."<sup>7</sup>

5. Is the comparison trite? The "ship of state," "swapping horses in the middle of the stream," and similar illustrations have been overworked. Use some originality.

In conclusion, the amount and character of supporting details in any speech must be judged by the speaker's purpose and the general effect of the total speech. You will use a sufficient number of interesting analogies to clarify and strengthen your point. You will, however, not overdo such comparisons either in number or length. One good comparison will be more effective than six poorly conceived, badly expressed ones. The question is: Will audiences accept favorably your illustrations of this type?

#### DEVELOPMENT BY CONTRAST

Sometimes an idea may be reenforced by highlighting it against other ideas or illustrations in sharp contrast. Through analogy or comparison we strengthen an idea by stressing its likenesses to another idea or object, the acceptability to the audience of which is obvious. Through contrast we accomplish a similar argumentative, informational, or impressive result. This comparison of ideas, persons, instances, things, with other similar concepts or details, makes vivid the differences. Ambassador Carlton H. J. Hayes, discussing America's war aims to a Madrid, Spain, audience, in 1943, developed his proposition by expounding what America was *not* fighting for. "We do not fight for conquest," he said. "We do not aim to impose a particular form of government or a particular set of social institutions on any other nation; we aim at no economic exclusiveness, at no monopolizing of nat-

<sup>7</sup> *Time Magazine*, vol. 44, p. 24, Oct. 2, 1944.



*Wide World*

FIG. 4. A. L. Wiggins, president of the American Bankers Association, instructs six bank presidents in "The Function of Government and Banks in Finance." He has used the board to note some divisions of the subject. Left to right, Frank P. Powers, Kanadee State Bank, Mora, Minn.; Leon A. Dodge, First National Bank, Damariscotta, Maine; Oscar L. Johnson, Farmers and Merchants Bank, Tracy, Minn.; William A. Reekman, The Western Bank and Trust Co., Cincinnati, Ohio; Clarenee J. Elsenpeter, First National Bank, Walker, Minn.; and Herbert Ollenburg, Hancock County National Bank, Garner, Iowa.

FIG. 5. Representative Karl Mundt of South Dakota, Acting Chairman of the House Un-American Activities Committee, displays one of a group of documents which the Committee released for publication. Mundt discussed the material at a news conference.

*Wide World*



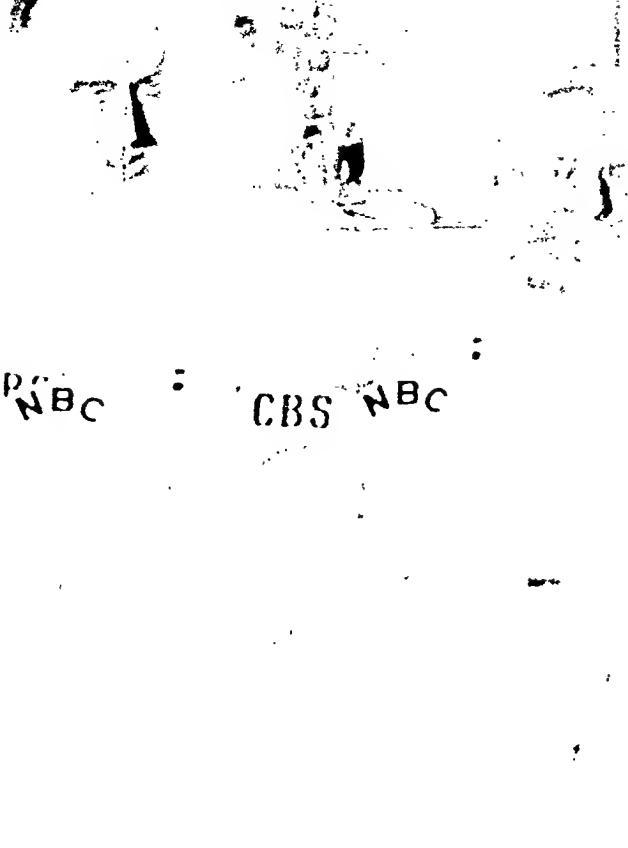


FIG. 6. President Franklin D. Roosevelt asking a joint session of the Congress of the United States for a declaration of war, Dec. 8, 1941. Note the deep seriousness of his expression.

*Wide World*

FIG. 7. The physical response to ideas is always an important part of a total social situation.

Pittsburgh Plate Glass Co.



citizens. These factors, he suggested, would so operate that the principles of freedom and democracy in this nation would continue to develop.<sup>9</sup> Subsequent history justified his reasoning.

Development by causation implies or assumes that a specific relationship exists between two or more particulars, events, or cases. The assumption is that every event in the universe results from antecedent events. For convenience we describe these causal relations as being made up of a single act or phenomenon influencing any other phenomenon and occurring in simple chronological order. The process is really more complicated. Action and reaction are both operative. The activity is reciprocal. Causes and effects, moreover, are so complicated that we may err in stressing a single cause (antecedent) as solely responsible for a given result (consequent). We will do well to visualize the cause-effect relationship as operating in a highly complex area of physical or other activity. Certain tests of causal reasoning will check your efficiency in the use of this rhetorical method.

Ask yourself these representative questions: (1) Have I described clearly and accurately each event which I have attempted to arrange in causal sequence? (2) Have I presented attractively the comparative events or phenomena? (3) Is my assumption, that a causal sequence occurs, justified? (4) Have I attached undue weight to one of these causal factors? Have I overestimated the influence of a given cause on a given result? (5) Is an alleged cause effective but not to the degree that I assume? Similarly, is a given result conditional to important factors that I have overlooked?

Your inquiries thus should lead you to examine your facts, the effectiveness of your language, and the logical soundness of your inferences.<sup>10</sup>

#### DEVELOPMENT BY TESTIMONY

Your audience is usually stimulated favorably if you can supplement your own assertions by authorities who confirm either your

<sup>9</sup> Eugene Robinson, "Can Democracy Survive the War?", Aug. 7, 1942, in Baird, *op. cit.*, pp. 231ff.

<sup>10</sup> For further comment on argument from causal relation see the chapter on Argumentation.

opinion or your facts. If, to illustrate, you assert that the future of the United States depends upon the support of free enterprise and cite in your support the President of the Congress of Industrial Organizations, the chairman of the New York branch of the Federal reserve bank, and a professor of economics at the University of Chicago, your proposition will no doubt have more weight than if such testimony were lacking. If you assert that the national income in 1948 was about 200 billion dollars, your audience and you would both be better satisfied if you referred to the *Statistical Abstract of the United States* for that year as your source.

Senator Carter Glass, arguing in 1937 against the movement to "pack" the United States Supreme Court by adding to its membership those who would presumably indicate by their decisions their support of New Deal legislation, declared: "Woodrow Wilson said such a court, and those responsible for it, would receive the curses of the American people. Grover Cleveland said the Supreme Court was created for no such sinister purpose. Our God still being in the heavens, it is my belief He would regard as unhallowed any invocation of His blessing on a Court like that."<sup>11</sup> Not content with citing Woodrow Wilson and Grover Cleveland as authorities, the Senator included God Himself.

The testimony you cite should be accepted without question by your hearers. You will therefore ask certain questions concerning your source or authority:

1. Does he have special training in the field in which he is alleged to have authority? A prominent baseball player should usually not be referred to as an authority on the best methods of supervising an opinion poll. Neither is a heavyweight prize fighter the most reliable source of information on textual problems of *Hamlet*. Go to such authorities as Roscoe Pound, of Harvard, a leading authority on jurisprudence; J. M. O'Neill, on speech education; Charles A. Beard, on American government; R. A. Millikan, on physics; Albert Einstein, on relativity. A congressman, selected at random, may not be the last word on international finance.

<sup>11</sup> Lew Sarett and William T. Foster, *Modern Speeches on Basic Issues*, p. 225, Houghton Mifflin Company, Boston, 1939.

2. Is he free from prejudice? Thomas Dewey's views on the excellencies of the Republican party and the shortcomings of the Democratic party would automatically be discounted. The best source is one whose testimony runs counter to his apparent biases.

3. Is his testimony accurately reported and is it definite? You may have unintentionally misquoted your source, or you may have referred to him only vaguely, as, "A prominent member of a college faculty recently denounced the 'one hundred best books' type of higher education"; or "One of the student speakers contended that movies are a menace to higher education."

4. Is the authority or source well known and acceptable to the audience? If your authority is not impressive to the listeners, you will take sufficient time to enlarge upon his veracity, his special training in this area of knowledge, his freedom from self-interest, his general reputation for accuracy.

5. Have you cited too many sources? Sometimes a speech is a mere stringing together of such citations. Not only is the effect debilitating to the listener, but it illustrates an absence of original thinking. Quote sparingly. Two or three apt references in a five- or ten-minute talk should be adequate.

#### DEVELOPMENT BY QUOTATION

In addition to references to witnesses or authorities to confirm your points, you will sometimes insert quotations from poetry or prose to lend interest to your theme. Dr. Monroe E. Deutsch, of the University of California, in an address on "The Art of Arts,"<sup>12</sup> quoted from Stephen Leacock, Marcus Aurelius, Socrates, Richard Watson Wilder, Booker Washington, Samuel Johnson, Cicero, Kipling, Shakespeare. Those literary allusions before his academic audience undoubtedly added interest to the address.

What I have said above concerning testimony applies also to quotation, which, after all, is merely testimony introduced chiefly as poetry or dignified prose to heighten the connotative effect. An apt quotation at the beginning or end is attention getting. But it should be appropriate to the theme—an obvious keynote to all that follows or, if in the conclusion, a reinforcement of all that

<sup>12</sup> Monroe E. Deutsch, *The Letter and the Spirit*, pp. 157-178, University of California Press, Berkeley, 1943.

incident so that it reveals characterization, dialogue, setting, climax. If any one of these elements is lacking, even in a narration of a few sentences, the recital is probably defective. Use anecdotes sparingly and limit each to a few words.

Justice Robert Jackson, illustrating that sometimes the better educated Americans unconsciously mark themselves off in their interests from the mass of Americans, concluded:

There is a story attributed to Colonel House about the visit to this country of Balfour in 1917. The story goes that after the conclusion of his business in Washington, Balfour had five days before his sailing. He asked House how he, Balfour, could most profitably spend those five days in acquiring the fullest possible knowledge of American public opinion for his own future use as a member of the British government. The Colonel is said to have replied in substance: "You have, I know, friends in the so-called upper classes in New York and on Long Island. Spend all your five days with them and listen to all their views. Then you will know what the great mass of American men and women think, for they will think just the opposite of your Long Island friends."

That story has not lost its point today. You know, as well as I, the very limited and narrow understanding of public movements possessed by too many of the so-called educated.<sup>13</sup>

Where will you get these short incidents? Collections of speeches contain them. *Modern Eloquence*, *Representative American Speeches*, *Vital Speeches*, Sarett and Foster's *Modern Speeches on Basic Issues*, and similar publications have a considerable number. Your own experiences should be your chief source. Jot down the stories that seem to succeed in speeches you hear and preserve them in a file box or notebook. Those who are interested in applying the apt story usually follow some such systematic method of accumulating materials for quick reference.

#### DEVELOPMENT BY INTERROGATION

Occasional development of your paragraphs or smaller sections may be done by casting the material into question form. Since

<sup>13</sup> Robert H. Jackson, "Why a College Education?" Nov. 27, 1937, in *Vital Speeches*, vol. 5, pp. 29-37, Jan. 10, 1938.

## DEVELOPMENT BY REFERENCE TO SPEAKER, AUDIENCE, OR OCCASION

Speeches, especially informal ones, often begin interestingly by personal references concerning the speaker. He may whimsically refer to his apparent inability to cope with the topic, or, in a more serious vein, he may justify his selection of the theme. Senator Guy Gillette, of Iowa, in opening a discussion of the subject, "Can we have permanent peace?" on Oct. 12, 1944, before students at the University of Iowa, referred to his own part in three wars—the Spanish-American War and the First and Second World Wars. The Senator explained that these experiences had led him to dedicate himself to the cause of ways and means of preventing wars.

President Franklin D. Roosevelt, addressing a nationwide radio audience from the Puget Sound Navy Yard, at Seattle, Washington, on Aug. 12, 1944, began:

Ladies and gentlemen, officers and men of the Puget Sound Navy Yard: I am glad to be back here in well-known surroundings, for, as you know, I have been coming here off and on ever since I was Assistant Secretary of the Navy beginning in 1913, and that's over thirty years ago.

It's nearly about four weeks since I left Washington, but at all times I have been in close touch with the work there and also in daily communication with our forces in the European and Far Eastern theatres of War.

Since my first visit here at Bremerton nearly two years ago I have been happy at all times to know of the splendid progress that is being maintained—kept up—both here and at many other places on the Coast, progress in turning out ships and planes and munitions of almost every other kind and in the training of men and women for all the armed forces.

So I have thought that you would be interested in an informal summary of the trip I have just taken to Hawaii and from there to the Aleutian Islands and Alaska, from which, when I get across the Sound, I am about to step foot on the shore of the continental United States again.<sup>15</sup>

Although college students in their public talks are loathe to dwell on their own experiences or attitudes, an individual ap-

<sup>15</sup> President Franklin D. Roosevelt, "Removing the Menace of Japan," Aug. 12, 1944, in *Vital Speeches*, vol. 10, p. 678, Sept. 1, 1944.

proach is to be strongly recommended. Here as otherwise in your speaking technique, restraint and good taste will govern you. A continual lapsing into "I think" or "my experience with" will only impress listeners with your feeling of self-importance. Taet, humor, skillful selection of details will make your personal approach effective.

Your address may often begin with a compliment to your audience or reference to the occasion. Your understanding and appreciation of interests, attitudes, and motives of your listeners may well be expressed in your opening or closing paragraphs.

You may welcome guests, compliment your colleagues whose speeches precede or follow yours, quote from or refute previous speeches, call attention to absent persons and eulogize or criticize them, pay tribute to the success with which your listeners have supported a given organization, community, institution, or cause. In such allusions you will refer to the enthusiasm of your hearers, their loyalty, patience, or other virtues. If you call attention to the occasion, you will touch upon its characteristics, background, importance, and probable bearing on future events.

This method of integrating with your audience you will express in spontaneous, sincere, intelligent, simple, unadorned language. Note the dignity and directness with which Winston Churchill paid his respects to Congress:

Mr. President, Mr. Speaker, Members of the Senate and the House of Representatives:

Seventeen months have passed since I last had the honor to address the Congress of the United States. For more than five hundred days—every day a day in which we have toiled and suffered and dared shoulder to shoulder against the cruel and mighty enemy—we have acted in close combination or concert in many parts of the world—on land, on sea, and in the air. The fact that you have invited me to come to the Congress again—a second time—now that we have settled down to the job, and that you should welcome me in so generous fashion, is certainly a high mark in my life, and also shows that our partnership has not done so badly. I am proud that you should have found us good allies, striving forward in comradeship to the accomplishment of our task without grudging or stinting either life or treasure or indeed anything we have to give.<sup>16</sup>

<sup>16</sup> Winston Churchill, "Address to Congress," May 19, 1943, in Baird, *op. cit.*, September, 1943, p. 30.

### SUPPORTING MATERIALS AND SPEAKING TYPES

In conclusion, these methods of amplification may be used with equal effectiveness in all the representative types of speaking, in speeches to inform, to convince, to persuade, to impress, or to entertain.

Definitions, to illustrate, are the stuff of expositional speaking and writing. They are, nevertheless, equally necessary in discussion and argumentation.

Particulars, instances, comparison, analogies, contrast, causality, testimony, are all special means of definition. They are, furthermore, the means by which forms of exposition are expanded, as in the explanation of mechanisms, processes, in oral and written criticism, and in expositional biography.

These same means of amplification, nevertheless, become the basic materials for speeches of argument or persuasion. In these types, the conclusion of historical events, the tracing of causal relations between them, and the application of the chain of causation to the thesis of your speech—all these are employed to provide evidence, argument, and proof.

How, you may ask, do instances or analogies in informal speaking or writing differ from these same amplifying methods in argumentative speech? Analogies differ only in the way they are interpreted in argument as contrasted with exposition or narration. Only by examining the context and the purpose of the speaker in his framework of thinking, his preparation, and delivery can you note the difference. If a fact is inserted to add knowledge and to clarify, then the material is expository. If the fact is reemphasized and its support of a controversial proposition is stressed, then it is used for reasoning and for persuasion.

Obviously speeches of exposition use mainly definition, particulars, and instances. Argument relies heavily on instances, statistics, analogies, causality, testimony. Persuasion resorts often to rhetorical questions and similar devices to stimulate and impress. Speeches of entertainment abound in concrete details, short narratives, anecdotes, quotations, references to the speaker, audience, and occasion. But, to repeat, no one speaking type monopolizes these modes of amplification.

10. Give a speech (three minutes) in which you compare and contrast one of the following pairs of words: (a) communism and democracy, (b) art and science, (c) prose and poetry, (d) college and high school, (e) general education and technical education, (f) comedy and tragedy, (g) belief in God and atheism, (h) work and play.

11. Give a speech in which you develop by examples one of the following topics: (a) The period before 1860 was the golden age of oratory in the United States. (b) I have heard several pleasant radio voices recently. (c) Debaters should argue only what they believe. (d) Aptitude tests should be substituted for all achievement tests for admission to American colleges. (e) Our higher education system still retains much that is medieval. (f) Modern civilization in America tends to produce general ugliness. (g) Contemporary painting in America is most promising. (h) Most college students know little about the Bible. (i) The United States is a leading nation in the world today.

12. Give a short talk in which you incorporate statistics. Explain clearly the meaning of the figures you quote. For statistical examples consult the bulletins of learned societies (*i.e.*, *Speech Monographs*), of Congressional debates (*i.e.*, the current issues—daily edition—of the *Congressional Record*), or current speeches as reported in *Vital Speeches of the Day*. Suggested topics: (a) The trend of the stock market will probably be upward (or downward). (b) We are in for a period of inflation (or deflation). (c) The college student enrollment has been steadily increasing and will continue to do so. (d) The United States Navy is larger than that of any other nation. (e) The national health of the United States should be improved.

13. Give a short speech in which you use analogy and comparison. Suggested topic: any one of those listed above.

14. Clip out three examples of analogies as used in a current speech. Explain to the class the apparent appropriateness (or inappropriateness) of these examples as included in discourse.

15. Comment on the following statistical observations (quoted from William G. Carleton's "What of Free Enterprise?" in Baird's *Representative American Speeches: 1943-44*, p. 214): "According to the scholarly researches of Berle and Means, if the wealth of the large corporations and that of all corporations should each continue to increase at its average annual rate for 1909 to 1929, 70 per cent of all corporate activities will be carried on by the two hundred leading industrial corporations by 1950, and half the national wealth will be owned by these big corporations by then. These estimates were made on the basis of statistics covering through the year 1929. Since 1929, the Great Depression and the Second World War have further liquidated small business and accelerated the trend toward consolidation and centralization."

16. Prepare and present a short speech (three minutes) in which you develop your idea by the method of contrast. Show, for example, what

discussion is by contrasting it with debate, persuasive speaking, propaganda. (See Baird's *Discussion: Principles and Types*, Chap. I.)

17. Prepare and present a short speech in which you trace causes and results. Suggested topics: (a) The causes of the Second World War. (b) Why the United States abandoned isolation. (c) Why the American people will vote mainly the Democratic (or Republican) ticket in the next national election. (d) The prospects for wide use of television. (e) Results of American occupation of Germany.

18. Prepare and present a three-minute speech in which you concentrate on authorities. Refer to three or four of them and take time to justify each as a satisfactory source. Suggested topics: (a) The argument for (or against) universal military training. (b) The argument for (or against) maintaining an air force larger than that of Russia or Great Britain.

19. Prepare and present a three-minute speech in which you include one short quotation and one incident. Suggested topics: (a) Why I am patriotic. (b) My experience in Australia. (c) Universal language. (d) America one hundred years from now. (e) If I were a Communist. (f) If I were a labor leader. (g) College disillusionments.

20. In a three-minute speech, support one of the following assertions (use interrogations freely and refer to the audience, the occasion, and the speaker): (a) Franklin D. Roosevelt was a great man. (b) Wendell Willkie was an outstanding champion of world unity. (c) We are heavily influenced by environment. (d) The spirit of intolerance is rising in the United States.

#### REFERENCES

CROCKER, LIONEL: *Public Speaking for College Students*, Chap. XI, American Book Company, New York, 1941.

MONROE, ALAN H.: *Principles and Types of Speech*, rev. ed., Chaps. XI and XII, Scott, Foresman & Company, Chicago, 1949.

OLIVER, ROBERT T.: *Training for Effective Speech*, Chap. V, The Cordon Company, Inc., New York, 1939.

SARETT, LEW, and W. T. FOSTER: *Basic Principles of Speech*, rev. ed., Chaps. XVII-XIX, Houghton Mifflin Company, Boston, 1946.

## CHAPTER 10

# Language

### IMPORTANCE OF LANGUAGE IN SPEECH

Language, in speaking, is more than an exercise in English composition, more than a superfluous bit of preparation for a "public speech." It is an element with which the major fundamentals of speaking—the thought or ideas, organization, specific detail, delivery (phonation, articulation, and bodily activity)—are all interwoven. Language, we agree, is any means of expressing ideas through speech or printed representation, or through signs or gestures. Language, as we use the term in this discussion, however, is the use of words and combinations of words in phrases, clauses, sentences, and larger units, to provoke a specific response from listeners. It is verbal expression in oral communication. Words are the symbols by which the objects, experiences, ideas, and emotions are represented. This chapter, then, deals with your vocabulary and your use of it in speaking.

The character of the response in this verbal intercourse depends upon the character of the words and combinations of words you are able to secure. Your language is concomitant with the reflection (thought) which precedes and accompanies the speaking itself. Furthermore, your words become the instrument by which your communication itself succeeds or fails. You may use a vocabulary largely unintelligible to your audience. Your terms, for example, may be accurate but technical. Or your terms in the discourse may be quite simple, but they do not accurately convey

### GENERAL PRINCIPLES OF WORD USAGE

What principles for the use of words, either singly or in combination, are especially applicable in studying speech? The suggestions which follow are intended to furnish guiding principles for you in your preparation for speaking and in the speaking process itself. Even though the application of some of these statements may not be immediately obvious to you, you are certainly encouraged to keep them in mind and to refer to them as you have progressive experiences in speaking at the college level.

1. *Words are to be differentiated from the referents—the objects, events, experiences, “things” which such symbols represent.* “The map,” to use the familiar illustration of the semanticists, “is not the same as the country itself.” The word *America* is not the same as that section of the world for which that symbol stands. The word *book* is not identical with the collection of printed pages you are now reading. It is quite clear to all of us, once we think about it, that words are merely the sounds and signs by which we would echo or reproduce in the mind of the listener the thought of the event or experience about which we wish to talk (or write).

2. *Words are to be distinguished from the mental processes or “thought” from which they spring.* The referent or an equivalent source (a substitute stimulus), as the psychologist reminds us, stimulates the cortical areas. This mental-emotional activity or thought in turn translates itself into the audible symbol, the word, in an attempt at naming the experience. As words stem from objects, events, experiences, so do they also channel outwardly from the mysterious thinking activity.

3. *Verbalization should correspond to thinking.* The comment, “Her mind never knew what her mouth would say next,” is a description of what may prevail in many a conversation and sometimes in more formal speaking. “I hate you for arriving so late,” smiles the lovely girl to her boy friend. Her intonation, gestures, and attitude constitute her nonverbal communication that belies her misleading words. When however, the political speaker proclaims, “I believe in the equality of the races,” a sentiment sometimes contrary to his real thinking and feeling, the situation is ominous for the cause of accurate communication of ideas.

be directly verified or confirmed by other speakers or listeners. Denotation is associated with scientific statement, with expository description, with dictionary definitions. Connotation, on the other hand, is that significance of the word added by the emotional and imaginative insight or personal attitudes of the speaker or listener. Denotation represents "extensional" description, literally the projection of the "thing" in the time-space relationships. Connotation by contrast, reflects the "intensional" description, that which conveys the intention, purpose, or personal interpretation.<sup>5</sup>

Adolph Hitler, for example, denoted in 1944 a medium-sized man with a small mustache and with hair that drooped slightly over his brow. In Britain and America in that year the name connoted all that was dictatorial, despicable, traitorous, cruel; among the loyal Nazis of Germany the name called up ideas of political and spiritual leadership, of justice, and of Germany's rightful world supremacy.

"A low-pitched voice of moderate intensity" is largely denotative. "A voice soft as the glow of altar candles" is highly connotative.

Every word and every group of words have both denotative and connotative implications. The symbol arouses suggestions (connotation) that cluster about the idea itself (denotation). Some words and combinations, for example the language of poetry, are obviously more suggestive than others. The term *think* arouses associations different from the synonymous terms reflect, cogitate, consult, deliberate, ponder, muse, ruminate, brood over, mull over, con over, rack one's brain over.

*8. Both denotative and connotative language have their functions in communication.* The denotative aim is to transfer literal meanings. Denotative language is typically informational and objective, and comparatively unemotional. The connotative function is more highly affective or emotional. To illustrate: "The Americans captured Cherbourg in June, 1944" is a simple statement of fact that can be quickly verified. But to add, "The Yanks stormed the remaining fortresses and pillboxes at Cher-

<sup>5</sup> Weaver, *op. cit.*, p. 316. Dr. Weaver rightly points out that denotation and extension, connotation and intension, are only roughly synonymous.

should be qualified. Sanity and insanity, beauty and ugliness, strength and weakness, stuttering and non-stuttering, poetry and prose, discussion and debate, and countless other apparently opposite words are actually relative to each other. Poetry and prose, for example, shade into each other as do the colors of the spectrum. Our suggestion then, is to stress not simply the dictionary differences of antonyms, but also the likenesses or relationships.

*12. Language meanings are constantly changing.* The world is "in process." Because we use a limited number of words to describe an immense number of things and because our continually fresh experiences and reactions lead us to modify our symbols, our vocabulary is never static. Some words, to be sure, become obsolete. Many others, however, refuse to die. They continue to change their garb and take on new connotations. A villain today is a sinister person quite different from the original simple peasant. Korsybski suggests that we "date" terms to make clear this changing and tentative significance. Thus the United States, 1936, was different from the United States, 1944. Similarly Germany, food, democracy, technicolor, weapons, private enterprise, romance, and every other word in general use has its shifting meaning and should be dated to make clear the specific concept we have in mind.

*13. Explanation or definition of a word or object is a process of selecting or abstracting certain aspects of the referent.* Obviously it is impossible to explain in detail in a limited time or space and with limited opportunity for abstracting what the words *typewriter* or *democrat* or *gentleman* mean. We cannot catalogue and expound every detail of the phenomenon before us. We single out the representative or characteristic features that suit our purpose and point of view. Dickens describes one of his characters by announcing that, "In came Mrs. Chuzzlewit—one vast substantial smile." It is impossible to achieve "allness" in such descriptions. The accuracy of an abbreviated picturization depends on skill and judgment in selectivity. Mrs. Chuzzlewit was apparently identified best of all by her joviality. But frank recognition of the limitation of meaning in such a selectivity or partial description is necessary to provide a protection against the language confusion that might otherwise follow. To create

### *Adaptation*

Adapt your language to your audience, the occasion, your speaking purpose, and your own personality. Just as such adaptation is necessary for efficient organization and delivery, so adjustment in language obviously aids in securing response. How will you make such language adjustments? Imaginatively and emotionally identify yourself with those who are to listen. Visualize to yourself their individual and collective personality, their probable attitudes toward you and your ideas, their interests, experiences, knowledge, and thinking habits. You can probably make a pretty good guess as to such general audience traits. More and more experience will no doubt lead you to make more satisfactory adaptations. Such audience rapprochement will affect your language; it will be bookish or idiomatic, formal or informal, colloquial or even slangy, national or regional, humorous or solemn, technical or popular, according to audience analysis.

Adapt your language to the immediate occasion. Usually your understanding of an audience will be sufficient for you to adjust to the specific occasion. Different occasions obviously affect your language; college debates, memorial services, farewell dinners, greetings to freshmen, Red Cross drives, founder's day banquets, and other similar gatherings have their own demands for language.

Adaptation of language also means selection of words and terms to interpret your purpose. If your aim is to inform and if your student audience is reasonably interested in your topic as announced, you can concentrate on clarity and accuracy—denotation. If, however, you aim to convert or to stimulate, you will be at pains to introduce more connotation. Extensional or intentional purpose, like the demands of audience and occasion, should partly explain the character of your oral style.

Adaptation, furthermore, calls for a choice of words suitable to your own personality. The audience wants contact with you as an individual rather than with a Webster or Roosevelt or even Churchill as you masquerade the styles of one of them. If, then, you are naturally formal or highly informal, you will continue in such vein—except that you will modify your style to eliminate the

group in a single discussion or debate, to make clear one meaning and stick to it.

A second type of inaccuracy is that of exaggerated or all-inclusive language. We assert that "all people like a good movie," when we mean that many or most people do so. Loose speaking is illustrated by such statements as: "Englishmen have no sense of humor." "College education serves no useful purpose." "Middle Westerners are isolationists." "The churches have sold out to the capitalists." "Latin Americans hate the Yankees." "Practically all Americans are morons." What we really mean is that some Middle Westerners are isolationists, some preachers have been unduly influenced by the wealthy members of their congregations, some Latin Americans hate the citizens of the United States. In using exaggerated language, we sacrifice accuracy in the interest of making a striking statement. We startle audiences, probably without expecting them to take too seriously our reckless verbiage.

To correct such immaturity of thinking and expression you will relate words to ideas; examine your own attitudes and prejudices; check your assertions against the facts; treat all statements as relative rather than absolute. Although you need not bore by protesting every statement offered by others, or even by making a show of your own precision, you should develop the habit of qualifying your utterances and noting the word-extravagances of others.

Still another violation of accuracy is the use of words that by general consent have no place in formal or informal vocabulary (barbarisms) and the use of reputable words in the wrong parts of speech (improprieties). For example, you should say: "I agree with (not *to*) the proposal." "I differ from (not *with*) you concerning the merits of Daniel Webster." "He proved to be superior to (not *than*) the other speakers. "He lives quite a way (not *ways*) from New York." "He doesn't talk as (not *like*) you do." "In a little college like ours you have (not *get to have*) more social life than you do in a university." "You should (not *ought to*) do a better job with this talk." "Jones and I (not *myself*) demanded an answer." "I am unable (not *can't seem*) to do it." "Fewer (not *less*) people came into the London streets after the

Certainly in our discussion of crucial issues, where tempers are likely to rise, we need especially to invest our thinking with rationality. Furthermore, even when we exhort or persuade, as when we eulogize some man, movement, or organization, we need not abandon this objective handling of language. Accuracy and objectivity, then, need not be inconsistent with heightened language.

We propose, then, that without stripping our vocabulary of every emotional term, we at least weed out the nouns, verbs, or adjectives that carry obvious bias. We can, for example, state that "Senator Shepley gave a long rambling speech," rather than that "Senator Shepley shot off his mouth for hours with a lot of ballyhoo, bologna, and spread-eagleism that bored us to tears."

### Concreteness

Concreteness of language is an obvious virtue. It supplies interest, vividness, intelligibility. Although you need not substitute wealth of detail for every general word in your text, you should have continual regard for specific representation of your thought.

Contrast the examples of the abstract style in the first column with the more concrete illustrations in the second:

#### Abstract

The elimination of autocracy is a condition of any kind of decent world order in the future.

#### More Concrete

The elimination of Hitler and Hitlerism is a condition of any kind of stable and permanent world order after the end of the Second War of the Nations.

In the Second World War we fought almost everywhere.

In the Second World War the United States was simultaneously fighting in Northern Italy, France, Burma; in China, in the Marianas; and on the Atlantic, Indian, Pacific, and Arctic Oceans.

The movie industry has occasionally produced a film that depicted adverse social conditions.

In 1939 Twentieth Century-Fox produced *The Grapes of Wrath*, in which poverty-stricken con-

"He didn't say."

Only if you are a Bryan should you talk at length; and Bryan, by the way, had important content as well as competent language and superb voice. Good speaking should be marked by an economy of words. Lincoln's Gettysburg Address contains only some 275 words. Elmer Davis, Director of the Office of War Information, achieved fame largely through broadcasts usually only five minutes long. Some of the best speeches of college students have been those of debaters, who are usually limited to a first speech of ten or twelve minutes. A corollary of free speech should be abbreviated talk. Develop skill, then, as a short speechmaker. Demonstrate that you can do a good job in a three-minute talk. Pride yourself on your ability to get off the air in the limited time granted to you. Limit your Kiwanis talk to twelve minutes flat. If you are ever invited to preach a sermon, see that it lasts only, say, twelve minutes, unless local arrangements dictate otherwise.

Conciseness, we agree, does not necessarily mean brevity. You can reduce your remarks to the proportions of a telegram—but who wishes to hear speeches in telegraphic form? Conciseness means the avoidance of superfluous words. Your skill lies in expressing your idea in the fewest words without sacrificing essential thought and without ignoring the interests of the listeners. A statement of 300 words may be concise. A sentence of twenty words may be depressingly diffuse.

The sin of overamplification is that of *tautology*, the unnecessary repetition of ideas in different words. Experiment with a page of your ideas. Note how your paragraph can well compress itself into three sentences and how these can be further telescoped. Get a sample of your extempore speaking. Many classrooms have equipment for recording and playing back your talk. Learn to blue-pencil mentally your sentences and phrases. Work from your outline to avoid unprofitable excursions in thinking; chop clauses to phrases, and phrases to words.

These suggestions for economy, you will note, are consistent with the principle of adaptation to the audience. We condense to keep the auditor from sleeping. We need to be sure, however, that the result of our pruning is not a series of dull generalities. Good judgment here as elsewhere will govern. The speaking

5. Avoid any anecdotes or other illustrations that are obviously shopworn.
6. Make the illustrations brief.

### *Parallelism*

The recurrent use of a given structure of words, phrases, or sentences, if not overdone, strengthens the language. Edgar Jones, in his sermon, "Faith of Our Fathers," carries this technique through successive paragraphs:

By faith the voyaging Mayflower embarked from Old England. . . .  
By faith Thomas Jefferson was stirred to strike a blow. . . .  
By faith George Washington left his spacious mansion at Mt. Vernon. . . .  
By faith Alexander Hamilton established the financial credit of the nation. . . .

For this kind of emphasis, key words should match key words, phrases should match phrases, and sentences should match sentences in structure.

Danger lies in overdoing this device. You should not work so hard at such rhetorical form that it becomes an end. Your reiterations and similarity of structure should be spontaneous.

### *Oral Style*

Oral language, I have suggested throughout this chapter, has much in common with written style, yet some differences exist—roughly the same differences that exist between a conversation and a written record that treats the same descriptive, narrative, expositional, or argumentative material. Oral language, for example, as I suggested above, is usually much more idiomatic, repetitive, direct. One test of the oral quality of your own speech is for you to read it aloud before presentation and note whether it sounds like a speech rather than an essay. Are there words which are difficult to pronounce? Words that produce harsh combinations of sounds? Complicated structure that might interfere with audience assimilation of the ideas? Smooth out the phrases so that your delivery can have full play—so that what you actually speak will be more easily and acceptably said.

a considerable number of the thousands of dictionary words, and, second, to assimilate enough of them to give you readiness in extempore speech. Groping for words in a speech cripples your effectiveness before a group. Your ease with words, on the contrary, will clarify ideas for the audience, reassure them, hold their attention, sustain their interest.

To summarize the suggestions given above that relate to the development and application of vocabulary:

*Reading.* Almost all speakers of importance, including Edmund Burke, Webster, Theodore Parker, Wendell Phillips, Charles Sumner, Woodrow Wilson, Winston Churchill, have been wide readers and students of language.<sup>7</sup>

If you are to develop a wide vocabulary, you cannot stop with the minimum textbook assignments in your courses. Find time for the systematic reading of biography, important fiction, history, argument. Read silently and aloud, both for content and for appreciation of language distinctions.

*Model Speeches.* Read the speeches of Woodrow Wilson, Winston Churchill, Franklin D. Roosevelt and other contemporaries.<sup>8</sup> Outline the addresses; note methods of illustration; make a précis (short summary) of each; examine the vocabulary.

*Logic and Semantics.* Elect courses in semantics, logic, argumentation. Test both facts and inferences from specific instance, authority, analogy, causal relations, deduction. The testing of fallacies will sharpen your awareness of word meanings.

*Listening.* Listen to superior radio speakers and to outstanding visiting lecturers. Note their choice of words.

*Study of Words.* Develop the habit of definition. Elect courses in discussion or join discussion groups for experience in exact definition of controversial terms.

Look up words with which you are only vaguely familiar. Keep a record of them and practice their application.

Study synonyms, antonyms, and the history of words. Roget's *Thesaurus of English Words and Phrases*, already mentioned, is

<sup>7</sup> For the reading habits of prominent American speakers see W. N. Brigance, ed., *History and Criticism of American Public Address*, 2 vols., McGraw-Hill Book Company, Inc., New York, 1943.

<sup>8</sup> See A. Craig Baird, *Representative American Speeches*, The H. W. Wilson Company, New York, annually since 1937.

sentative synonyms: (a) time, (b) testimony, (c) synonym, (d) socialism, (e) slang, (f) reason, (g) progress, (h) extemporaneous, (i) education, (j) diction, (k) circumlocution.

11. To illustrate the principles of audience adaptation, prepare two written speeches (300 words each) on the same subject and based on the same outline. The subject should be one involving special information. One speech should be for an audience familiar with your material and topic; the other, for a group largely uninformed on this subject, but otherwise fairly well educated.

12. Select a paragraph from a speech. Rewrite the paragraph, substituting more accurate words and phrases.

13. Criticize the following definitions from student speeches: (a) Belief is conviction about anything. (b) By "an American" we understand a citizen of the United States. (c) By a closed shop I mean a shop where only union men work. (d) We shall define an international police force as an army recruited from all nations and placed under an international organization. (e) By price control we mean "actions which are deliberately undertaken to affect, limit the movements of, or settle prices." (f) What do we mean by government controls? In the first place, we do not mean to continue the present emergency controls. What we do propose are such rules and regulations and policies as will, in effect, allow our Federal government to direct and control all aspects of our economy. (g) The vocal cords are the two folds of mucous membrane which project into the larynx.

14. "The Area of Perception is the region in which our sensory experience becomes active in association with the stimulus." Explain clearly what this statement means.

15. Select a representative speech (at least 1,000 words) recently delivered and printed. Give its gist in a maximum of 100 words. (This is a project in conciseness.)

16. Reduce one of your recent five-minute speeches to one minute. Deliver it as if you were assigned to a radio program. If necessary, omit major ideas but attempt to retain the essence of your thinking.

17. Make a list of the colloquial elements in a speech assigned to you or selected by you.

18. Rewrite a formal speech delivered by a university lecturer or public official. Make your own version much more informal and colloquial.

19. Report the hackneyed expressions in a printed school or college debate. Give your list to the instructor so that a total list submitted by the class can be recorded for your future reference.

20. Report concerning the connotative words and terms in Wendell Phillips' "Eulogy of Daniel O'Connell," in J. M. O'Neill's *Classified Models of Speech Composition*.

21. Prepare and give without notes a précis of one of the following:  
(a) Harlow Shapley's "A Design for Fighting," (b) Bernard Iddings Bell's

## CHAPTER 11

# The Speaker's Personality

### PERSONALITY AS A SOCIAL FORCE

Who has not heard that cryptic judgment: "What you are speaks so loudly I cannot hear what you say!" It is figurative language, to be sure, but it also calls our attention, realistically and pointedly, to one of the most important problems in speech education. It is the problem of the part to be played in the total complex of factors we call speech, by the speaker as an individual, a person, a personality. In speech, as in literature, it truly can be said, "The style is the man."

Although effective speech is a composite of many skills, there are few if any of these attributes which are more influential in the final effect than the kind of man we find the speaker to be. The simple statement, "The whole man speaks," cannot be taken merely to mean that voice, language, ideas, and gestures are dependent upon the more apparent physiological and psychological traits. To be sure this interpretation is true, but even more truly, speech depends upon aptitudes, abilities, experiences, feelings, emotions, interests, ambitions, habits, and traits. In our democratic culture these are the factors which constitute an individual with rights and privileges and responsibilities. These are the factors which demand and justify the tremendous price we pay for freedom of speech.

It is important in our study of the many problems of speech that we give consideration to the problem of the personality of

solution of the problem. He reviews previous attempts to solve this and similar problems, and evaluates solutions which have been tried or may be suggested. Various solutions are compared and contrasted. Presumptions, adequacy of data, the logic of inferences, and the consistency of evidence are examined critically.

### *Thinking and Inference*

Premises, reasoning, and findings are examined impersonally to eliminate undesirable psychological influences on thought or conclusions. Important decisions are reasonably delayed to allow for mature consideration of the problem. Conclusions of the reasoning and plans of action are carefully formulated. They are stated precisely and with due consideration for their intelligibility and effectiveness for those who are to listen to, or read, them.

### *Maladjusted Thinking*

The mental mechanisms of maladjusted thinking are much more diverse in character. Many of the following types of thinking activities are essentially emotional in character. They represent some of the types of reactions for which corrective procedures in mental hygiene are often prescribed. They exist in various degrees of severity, and should not be considered highly atypical reactions unless they appear in marked intensity and with rather wide generalization in the individual's reactions. The most practical evaluation of such phenomena is to consider them inefficient ways of thinking to be corrected by reasonable interest in, and efforts to achieve, sound habits of thinking.

### *Suggestibility*

Suggestibility, for example, is the tendency to react uncritically and without thought to stimuli. The suggestible person tends to be uninhibited, submissive, and impulsive. The condition is intensified by heightened emotionality when the individual's drives and habits are concerned and when someone admired, an authority, or group pressure is involved.

A condition in opposition to suggestibility is negativism, in which stubbornness, persistent opposition, egocentricity, and non-cooperation are the reactions.

*Anxiety Reactions*

Anxiety reactions include persistent worrying, striving for perfection, undue concern over minor matters, procrastination in decisions, emotional sensitivity to the reactions of others, and fear of embarrassment or failure. The anxiety tendency results from hyperemotionality, marked fears or phobias of particular situations, low thresholds for social stimuli, and failure to maintain proportion and perspective in thinking and adjustments. Persons who experience the above responses need to release emotional reactions in useful forms of work and play. They should work for relaxation, distractions, or dissociations, and for the habit of forming clear-cut decisions.

The person who behaves in a converse manner and never takes anything seriously, who accepts the most convenient answers and jumps to conclusions, will be equally inefficient in his thinking and speaking. Procrastination and evasiveness may be the result of either drifting or anxiety reactions.

*Fantasy*

The person with undisciplined imagination, who develops explanations without consideration of available facts, who uses words with indifference to the known referents for which they stand, who engages carelessly in the use of high-order abstractions, and who organizes his life on the basis of values commonly rejected by society, can be said to be engaging in fantasy. It is a kind of daydreaming in which the individual draws apart from society and its accepted values and lives in a world of wishful thinking. Rigid self-discipline in the use of words and the development of insight into the relationships of words and their referents may do much to inhibit such thinking.

*Closed Mind*

Who has not known a speaker whose expression of belief is uttered with a finality which puts a stop to further discussion of the topic? His attitude expresses the idea: "When I speak, let no dog bark." Such a person may be said to have a closed mind, a one-track mind, fixed ideas, or obsessions. He pursues his objec-

tives with relentless determination. New ideas are always interpreted in light of his prejudices. He may reason very logically, but often he does not examine the presumptions on which his thinking is based.

"He will not go behind his father's saying,  
And he likes having thought of it so well,  
He says again, 'Good fences make good neighbors.'"

—ROBERT FROST

### *Compartmental Thinking*

In compartmental thinking, two or more inconsistent beliefs or lines of thought are maintained with equal vigor but without an awareness of their inconsistency. A lawyer once was said to have defended a client who was sued for breaking a borrowed vase by advancing three lines of argument: "first, the man never borrowed the vase; second, the vase was broken when it was borrowed; and third, the vase was all right when it was returned." When the dissociation of ideas illustrated by compartmental thinking is carried to the extreme, it results in what is called a split personality—a Dr. Jekyll and Mr. Hyde personality.

The ability to dissociate irrelevant stimuli in thinking through a problem can be a useful trait when it results in a high degree of concentration. The dissociation of unnecessarily painful physical or mental experiences through engaging in distractional activities is also a useful means of protecting the individual from undue strain. One should not allow habits of dissociation to operate, however, if they interfere with consistency, with the full consideration of various aspects of a problem, or with facing unpleasant facts to which one must adjust.

### *Regressive Thinking*

Regressive thinking consists of avoiding the direct meeting of issues in thinking by the acceptance of childish and immature reasons for their action. In a recent group meeting, a committee was asked why it had failed to circulate to the total group reports it had received from various members of the group. The reply of one of the committee members was that the reports would have cluttered the floors of the members' offices.

### *Identification*

Two forms of projective thinking interfere with facing reality effectively. One is known as identification. Here the individual tries to solve his problems by merging himself with the activity of another person, or group of persons, who is made to seem responsible for his success or failure. Groups which encourage the loss of identity of their members are also apt to encourage "passing the buck." Daydreaming about the characters of a book or movie and wishful thinking about the success of others as "lucky" individuals are not satisfactory substitutes for the acceptance of personal responsibilities and the exercise of a direct attack upon the solution of one's problems.

### *Paranoia*

Another type of projective thinking is called paranoia. Here the individual isolates himself from others, develops and maintains an undue suspicion of their desires to bring harm to him. Fantastic explanations of the motives and methods of action of others are formulated and strongly believed by the paranoiac. Such persons need to develop (1) greater insight into the nature of their reactions, (2) habits of direct attack upon their problems, and (3) a willingness to accept personal responsibility for successes or failures.

### *Rationalization*

Rationalization is a pattern of thinking in which the individual seeks and approves socially acceptable and plausible reasons for the activities in which he wishes to engage, regardless of the validity of these reasons with respect to his motives. Consider the case of the young man who is studying for an important examination, and who is called by a friend and invited to participate in a game or to attend a movie. After some hesitation as he searches for a socially acceptable reason, he accepts the invitation. He says to himself, "All work and no play makes Jack a dull boy." This is truly a good reason for recreation. Does it apply in this case? The answer is that it depends upon the facts involved in this situation. If the young man has spent a considerable amount

of his recent time in recreation, this reasoning does not apply to him. The thinking is then rationalization. If he has spent a goodly amount of his recent time in "all work," the justification is not only socially acceptable but valid for him. In that case his reason should not be called rationalization, but rationalism.

### *Compensation*

Compensation is a type of thinking and adjustment in which an individual seeks to satisfy his motives for a type of activity which is difficult or impossible for him to accomplish by substituting a type of attainable activity which will at least partially satisfy the drive. Moderate and occasional compensation may be a healthy mental reaction. The flexibility of adjustment and the drive or persistence of the person who engages in compensation will frequently lead to marked achievement in the compensatory activity. A young lady, who realizes that she has not been blessed with unusual physical charms and compensates by developing unusual proficiency in social graces, scholarship, art, or domestic economy, may make of herself a very desirable companion. A student, whose pride is hurt by failure to achieve recognition in the study of one subject, may double his efforts to achieve satisfaction in another study and attain marked distinction in it.

Under the following three conditions, however, compensation is not a wholly intelligent type of behavior: (1) If the individual develops a habit of searching for methods of compensation for all difficult tasks, he will weaken his personality by evading many responsibilities which he should normally be expected to carry. (2) He will fail to develop the full richness of his personality which would result from trying to do as much as possible to remove its weaknesses as they are discovered. (3) Finally the satisfactions derived from compensatory achievement may lead to overcompensation and equally inefficient behavior of the opposite type. The shy and socially sensitive person who tries to compensate for his failure to achieve social recognition by loud and noisy talk or the wearing of flashy clothing is a case in point. The best procedure under most circumstances in dealing with a discovered weakness or felt inferiority is to do everything possible to correct the weakness. Theodore Roosevelt provides an excellent example

of adjustment by compensation. Considering himself a physical weakling as a youth, he set about developing his personality in addition to correcting his weakness by strenuous exercise.

### *Emotionality*

Emotionality in the speech situation, emotional sensitivity, and lack of self-confidence and poise are considered by most students to be their most serious personality problems in the development of speech skills. We propose to devote an entire chapter to the problems of nervousness or "stage fright" in speaking. We shall, however, take sufficient space here to discuss briefly some of the general problems of emotional behavior in speaking. Individuals differ in the frequency, intensity, and variety of their emotional responses. Moreover, they differ in the extent to which emotional reactions of all types are influenced by inhibition and expression. In groups within limited higher brackets of intellectual ability there seems to be little correlation between measured emotionality in adjustments and general intelligence. Societal and family influences exercise marked influence on the manner in which our emotions are expressed from infancy onward. As children develop, they ordinarily are rewarded for achieving more and more control over their emotional reactions. While moderate emotional reactions appear to stimulate intellectual activity, intense emotionality diminishes the clarity and effectiveness of memory and of complex thinking processes.

The individual who achieves marked inhibition of his emotional reactions, as well as the individual who reacts with overemotionality, is not only predisposed to the development of problems of mental maladjustment, but seldom achieves superiority as a speaker. The speaker who cannot respond to the emotional content of ideas and feelings in original speaking or in oral reading will have difficulty in adequately representing such speech material and in securing the completeness of response desired from his auditors. Healthy emotional responses may be described as those which facilitate a rich and full personal development and an effective social interaction. Contrary to the thinking of many people, therefore, emotional responses are not inherently bad. The conception of all emotions as socially undesirable has often led to

their concealment and perversion rather than to guidance in a healthy development and socially useful expression of them.

In the development of speech skill you will find many opportunities for the analysis and expression of your emotional reactions. If you have not already learned to analyze and talk about your emotional reactions and thus facilitate their objective evaluation and control, you should take this opportunity for personal growth in this respect. The failure to objectify and control emotional reactions may lead to the development of complexes and conflicts in personality which will have profound influence on the speaking performance as well as upon general habits of social adjustment. To the occasional student who is completely satisfied with his own personality and believes that there is nothing of value for him to be learned from such study, it only can be hoped that through it he may at least gain a better insight into the personalities of his auditors and of other speakers to whom he must listen.

### REEDUCATION OF PERSONALITY

The educational methods involved in the development of personality involve no mystical incantations or patented procedures. Although you may have been introduced to many new terms in this discussion, you will no doubt have said to yourself many times, "Yes, I have observed and wondered about that type of behavior in myself, or someone else." If you have acquired some new insight into human nature, if you understand a little better than you did before the techniques of analyzing and evaluating the reactions of persons, you have already achieved something in personality development. The data presented here have been selected with care for their relevance to the student of speech education, but this discussion is considered no more than an introduction to the tremendous amount of professional literature on the subject. The interested student will profit from the continued study of this literature in the extension of his knowledge and the development of new insight.

The clarification of problems and the refinement of discriminations should also facilitate the development of new attitudes, the ways you feel about things, which is the second type of learning involved in personal growth.

## CHAPTER 12

# The Development of Confidence

### THE NATURE OF STAGE FRIGHT

"Why do I worry so much about making a public speech? Why do I tremble, gasp for breath and perspire? Why do I have so much difficulty in recalling what I had planned to say? Why do I hesitate to participate in a public discussion even though I feel that I have something to say? How can I learn to think on my feet?" These and scores of similar questions are asked by the beginning student of speech about his nervousness and other negative reactions to the speech situation. This condition is a source of embarrassment and even acute distress. In a survey of various college groups, from 60 to 75 per cent of the students have admitted that they are bothered by their nervousness in speaking. Thirty to 35 per cent of them consider it a serious problem. Perhaps you are mystified by your own behavior and worry about it. A problem of such general significance demands our careful consideration. This personality problem is considered sufficiently important to demand a full chapter of treatment. We shall discuss the topic from four points of view: (1) the general nature of stage fright, (2) causes which operate to produce it, (3) typical symptoms and their explanation, and (4) procedures which may be followed in developing confidence and poise in speaking.

We have seen that many students consider themselves nervous in the speech situation and are worried by it. This feeling is ex-

perienced by many public performers skilled in other types of social activity. A vaudeville artist was advertised as the man with "nerves of steel." His wife would hold a .44-caliber bullet casing between her teeth; he would stand to one side with a pistol and shoot the bullet casing from her mouth. He agreed to a radio interview but when the time came to speak and he was announced, there was a full minute's pause on the air. The man with "nerves of steel" had stage fright. A former candidate for the presidency of the United States, famous for his oratory, was once given an audience with the Pope. He later reported that he was so overwhelmed with awe in the situation that he was unable to utter a word he had planned to say. Actors, ministers, college professors, and business executives report that they have lived with and fought a tendency to become jittery in speaking throughout long and illustrious careers.

This feeling is therefore obviously not restricted to the amateur. Practice certainly does not make perfect calm. Nervousness appears in various kinds of situations. We have all heard of "buck fever," "job fright," and "date jitters." It is probably no mere accident for the fisherman that the biggest fish often gets away. These forms of human behavior all have much in common.

Stage fright is a typical emotional experience. The common causes of intense fear reactions are, with but a single exception, causes of violent death. The single exception is speaking in public. Emotional responses appear in what is or has been for the individual a crisis situation. When a person does not know what to do, he reacts emotionally. Once he has been strongly conditioned to the emotional reaction it may continue to appear in similar situations long after the specific crisis situation is forgotten. If a person has been trained to meet the crisis situation before it occurs, or can recondition himself to it, the intensity of fear reactions are commonly reduced or eliminated.

Consider the fear of deep water. It is a cause of death by drowning. If a person is taught early in life how to swim, float, and otherwise take care of himself in the water, he seldom develops this fear. Even when an individual has once developed a fear of deep water, he may, although commonly with difficulty, conquer that fear by learning how to swim. He will conquer that

fear best under situations which are enjoyable to him, such as in the company of pleasant companions. The principle has been seen to work with speech fears.

As a typical emotional reaction, stage fright is experienced with various degrees of intensity. If it appears in only a moderate degree, it may actually "pep up" the speaker. When it appears in the form of anxiety to do well, it motivates careful preparation and alertness to the various details of the situation. If it appears as an intense reaction, it inhibits intellectual activities so that memory is disturbed, thinking is frustrated or disorganized, and the mind may even become "a complete blank." The symptoms of stage fright are similar to symptoms of other emotional reactions. We shall discuss them more thoroughly at a later point in this chapter.

The nervousness of one speaker in the speech performance may be generalized as characteristic of his behavior in many situations, while for another speaker, nervousness may be atypical. In fact the individual may feel upset only in certain types of speech situations. Procedures in developing effective habits of adjustment to the speech situation will depend to some extent on whether the condition is typical or unusual.

The individual may be a poor judge of the severity of his own reactions. Training has led many persons to inhibit or cover up their emotional reactions. Evidence indicates that speakers do not appear as nervous as they feel. A speaker experiencing fear reactions may be unable to observe the effect of his reactions on others. Inversely, since other speakers cover up their emotional disturbances, he has no way of knowing how intense their emotions are. Thus many persons develop a sensitivity about their stage fright, feeling that they have a more severe case of it than any one else they know. An understanding of the general nature of stage fright reactions should help the student obtain a better perspective on the severity of his own feelings. Self-pity after all gains small satisfaction.

#### CAUSES OF STAGE FRIGHT

The causes of stage fright reactions are usually complex and varied. To say categorically that stage fright is the result of in-

adequate preparation, false pride and egotism, sensitivities, conditioning, conflicts, or habits is an unwarranted oversimplification of the facts. It is inconceivable that such a reaction should be an unlearned or inherited type of behavior.

To understand the manner in which speech fears may develop it is necessary that we know something of the nature of individual differences in emotional behavior. Some differences in emotionality are traceable to organic differences, differences in the bodies with which we were born and which we have developed. Our bodies differ in their capacities to react emotionally and to inhibit emotional reactions. We differ in the experiences we have had which are not biologically adequate causes of emotional reactions. Some of these experiences have been accidental and some have been thrust upon us by persons in our environment. Skills in emotional control, developed through incidental learning and through the planned teaching of others, differ from individual to individual. This combination of differences leads to the conclusion that our emotional reactions are caused by predisposing and precipitating factors. The predisposing factors account for differences in the basic tendency to react emotionally, and the precipitating factors account for the extent to which emotional reactions, when they occur, are controlled or are allowed to run rampant and become habitual.

The predisposing causes to emotional reactions are relatively difficult to control, primarily because we know least about them at the present time. Differences in chemical secretions of the glands are known to influence emotional behavior. The eating of sweets, or the taking of mild stimulants such as coffee or one of the cola drinks, appears to reduce tendencies to emotionality in some cases. Alcoholic drinks reduce the intensity of emotional reactions for some persons and increase certain reactions, such as irritability and quarrelsomeness, for others. Sedatives such as aspirin and tri-bromide are used to quiet nervous reactions in crisis situations. Sugar pills might also work when the individual is suggestible.

The individual who forms the habit of depending upon such chemical courage probably does little to increase his emotional balance in the long run. Sooner or later he finds himself unfortu-

nately at the mercy of his emotional reactions when such antidotes are not available. The correction of chemical deficiencies under the direction of competent medical advice, the development of health through proper eating and exercise, and the formation of regular habits of work, rest, and recreation are the best methods for the establishment of sound body chemistry and the reduction of organically predisposing tendencies to respond emotionally.

Many psychologically predisposing conditions result in tendencies to respond with uncontrolled emotion. One such cause is the "sheltered" life, in which the individual has been shielded from stimulation by even mild crisis situations. Intense emotional reactions, forcing the development of habitual emotional potentials, are characteristic of persons who have been brought up on the theory that "children should be seen and not heard," who have been plagued into excessive timidity and a feeling of inferiority by reminders of real or imagined physical or social differences, who have never been allowed to forget a mistake, or who have been repeatedly bullied into situations which have been extremely unpleasant. Persons with high emotional potentials, who do not form the habit of making clear-cut decisions and carrying them into practice immediately with some satisfaction, develop psychological conflicts. They may remain in a prolonged state of uneasiness and become deeply aroused emotionally by purely incidental experiences. Their condition may be likened to a smoldering fire. It is relatively harmless in calm weather but is quickly fanned into flames that spread destruction with the first lively breeze which chances to blow.

A precipitating cause of nervousness need operate only once to condition the individual to fear reactions in a particular situation. Some persons are conditioned by one element in the situation; some, by another element. Various stimuli which arouse emotional reactions and thus condition the speaker to nervousness in speaking include: failure to make adequate preparation; failure to anticipate the appearance of a person or the occurrence of an event; the reactions of an auditor or the members of an audience, such as criticism or manner of behavior; sudden awareness of a mistake or deficiency; and the failure or imagined failure to meet

a standard. The nervous reaction may be conditioned to such factors as a room or type of room, a person or type of person, a speech situation or type of speech activity, an objective in speaking, or a degree of preparation. When the speaker is stimulated by the situation with which the fear reaction is associated, he again becomes nervous, although the original causes for the nervous reaction are no longer present. In most of these situations the emotional response originally appears with a felt insecurity in the situation. While threats to social security are probably not an inherent cause of emotional responses, one learns early in life to depend upon the cooperation of those about him. When the security of the individual appears to be threatened or he does not know how to respond, his defense against his emotional responses is shattered, and his emotions take control.

Failure to understand the nature of emotional response may cause the individual to be mystified and worried about it. Under these circumstances he becomes panicky, and his response tends to become intensified. The response frequently occurs even to one who speaks reasonably well, but who is unfamiliar with speech standards and therefore unable to judge his speech achievements with objectivity. The members of the audience may not actually have responded with disapproval, but if the speaker thinks they have, his self-criticism is sufficient stimulus to release the response. If the speaker demands a false standard of perfection in his performance and realizes that he has failed, he has set the stage for his own unnerving. This problem is sometimes referred to as the problem of the New England conscience. Familiarity with these characteristics of the stage fright reaction should bring home to you the need for an understanding of the nature of emotion. Precipitating causes are not so apt to operate when the speaker can intellectualize his emotional responses.

### SYMPTOMS

#### *Withdrawal*

The symptoms of emotional behavior in stage fright which are so mystifying to some are all subject to reasonably precise explanations. Withdrawal habits, such as looking at the floor, ceiling,

face of the body through relaxation of capillary muscle walls, or whether an excessive amount of blood is drawn from the surface of the body to fulfill physiological functions primarily in the trunk. The sinking feeling which sometimes is felt in the pit of the stomach is probably associated with these physiological changes.

### *Tension and Muscular Conflict*

When the organism is energized in conflict and then fails to use up this energy in the biological responses of struggle or flight, it tends to use up the energy in tension (the straining of antagonistic muscle groups against each other), in trembling (the intermittent relaxation and tension of the muscles of antagonistic groups), and in fidgeting and random behavior (the attempt of the organism to return to normal from an unpleasant state of tension). Trembling occurs in those regions most easily responsive to the conflicts of antagonistic muscle pairs—the vocal folds, the finer muscles of the face, the arms and hands, and the knees. To explain by analogy, tension and trembling occur for the same reason that vibration sometimes occurs in the operation of a motor. Energy is produced which, if not directed into the common muscle patterns of activity, is dissipated in whatever parts of the organism are sufficiently flexible, though restricted to respond to the energizing impulse. The feeling of awkwardness results from the fact that the abnormally tense muscles do not respond as readily and flexibly as they do in their normal state. The mouth becomes dry as a result of neural and chemical influences on the glands together with tension in the muscles of the gland ducts and the muscle walls of the mouth through which these ducts lead in secreting saliva into the mouth.

### *Conflict of Intellectual and Emotional Behavior*

In explaining other symptoms of stage fright it will be helpful to learn something of the physiology of the nervous system of man. Man's capacity for emotional response is biological. In fact as an infant he does not differ much in this respect from the higher animals. Man's intellectual behavior, however, is something he learns. The use of language, retention of ideas in memory, ability to reason, and other complex cultural and social skills

the demands of the body upon the breath stream during a state of emotion. Together with the increase in rapidity of rate of speech, weakness of vocal tones may be explained as a characteristic of the withdrawal behavior of the nervous speaker. He tries to make himself inconspicuous and to get it over with in a hurry. The inflectional patterns and characteristic resonance of the voice under fear reactions also serve to signify the speaker's attitudes and emotional condition to his hearers.

### *Psychological Reactions*

A final factor descriptive of the state of stage fright may be referred to as the psychological reactions of the speaker to his condition. The speaker may be jittery, embarrassed, mystified, disgusted, apologetic, sheepish, and altogether unhappy. Some persons are disturbed by these symptoms and others by entirely different ones. In some cases the individual has the characteristic physical symptoms, but is not disturbed by the more psychological reactions. Such cases no doubt result from a combination of intense emotional response together with strong cortical inhibitions, or from a previous condition of intense stage fright reactions now partially overcome. A clear picture of the symptoms of nervousness together with some insight into their bases is useful in applying the principles for developing control over the condition.

Reeducational techniques are applied to develop control over symptoms, to eliminate causes, and to prevent the development of this type of reaction. It is also possible to classify reeducational techniques as those which work directly upon the elimination of stage fright as stage fright, those which attack the problem indirectly as a means of reducing the probability and severity of the reaction, and finally those which help the speaker live with the reaction and make the most of his abilities in spite of this distraction and discomfort. It should be recognized that there is no simple method which will work for all persons in developing confidence. Some practices help one person but do not help another. The best possible method is a matter for individual discovery. If it is possible for a person to discover the causes which produce his nervousness, he should begin with the attempt to remove the

of the reactions in his particular case is a helpful step in relieving their pressure.

### *Think and Talk about Your Emotions as an Objective Fact*

“Confession is good for the soul.” When we are troubled about almost any kind of emotional response, it is helpful to find someone to listen to our story. In psychiatry it is called *mental catharsis*. During the worst days of the blitz in England, a listening squad was organized to send persons around to listen to the stories of those who had been bombed out of house and home. Acute emotional distress was much relieved by the feeling that someone was interested in hearing a personal account of the experience. Sharing the feeling with others not only releases emotional tension, but also raises the emotional response to a conscious level where one may function more intellectually. The admonition to talk about our emotions does not mean that we must thrust them upon others at every opportunity. The classroom, however, is an ideal place for carrying on this kind of emotional reeducation.

### *Resolve Personal Conflicts*

Inferiority complexes appear as frequently in persons who merely imagine or accept irresponsible suggestions of inferiority, as they do in persons who may really be inferior. One student felt that he had a long and ugly nose because his three step-sisters had told him repeatedly since he was a small child that he had an ugly nose. The members of the speech class convinced him that his nose was no more ugly than the pug nose of his instructor. A Norwegian boy who had grown up in a community of Swedes had been told so frequently that the Norwegians never amounted to anything that he was unable to take himself seriously. Red hair, freckles, fatness, bow legs, a facial scar or birthmark, shortness in boys and tallness in girls, living in the country or on “the wrong side of the tracks,” belonging to a minority racial group, failure in competitions or examinations, unfriendly acts of others, and hundreds of other minor differences and experiences are often magnified by active imaginations or irresponsible accusations into blemishes or weaknesses out of all proportion to the facts. Mental conflicts and anxiety over such matters may be relieved by

a sense of humor or stir himself by righteous indignation over a cause he expounds, if he feels a keen sense of pride in the accomplishments of wholesome rivalry, if he acts as if he were confident even when he is not, if he enjoys the pleasant emotion of participation in group activities where success is enjoyed with others or where it accompanies work well done, the disorganizing and unpleasant effects of fear may be effectively inhibited.

Substituting a pleasant for an unpleasant emotion in adjustment is a form of compensation and should not be carried to an extreme. Common experience and common sense both attest the success of the method when properly controlled. It is used by the person who whistles to keep up courage, assumes indifference to ward off the cutting bite of anticipated disappointment, or loses himself in feverish activity over a wholesome task which acts as a distraction from grief. It is displayed by the sergeant who leaps out of his foxhole to the attack with the charge to his comrades: "Come on, you so and sos, do you want to live forever!"

The method has been verified in one form by psychological experiment. An infant was made to fear a fury rabbit when a loud unpleasant noise was made each time the rabbit was thrust near him. Then he was given food he liked and things to do which he enjoyed. The rabbit was gradually introduced to the new situation until the child learned to enjoy playing with it as a result of its reassociation with things he liked to do. Thus the methods of reconditioning and of conditioning inhibitions are seen to be useful techniques in learning to overcome fear.

#### *Develop Habits of Voluntary Relaxation and Control of Activity*

When one has been keyed up and must relax in order to attain vitally needed rest, what is the natural method of achieving this objective? He yawns. One can stretch, let muscles become tense, take a deep breath of air, let the air out slowly, and the muscle tension collapse. A considerable degree of general relaxation may be attained by taking several deep breaths of air in fairly rapid succession. Habits of localized control over relaxation may be attained by first vigorously tensing the particular muscles involved and then collapsing the tension quickly. Grasping the speaker's stand is a device often used to induce tension as a step in achieving relaxation. Some speakers report that they

of these elements as well as possible. Some persons are influenced primarily by one element, some by another. It is the speaker's duty to know fairly well when he has satisfied all reasonable requirements. He is probably overly optimistic if he hopes to please everyone. He may realize that he is not doing his best upon a particular occasion. That, too, is something he should understand as a normal variation in human achievement. If he knows what is a reasonable expectation by his audience, and if he has attained sufficient objectivity in speech analysis to know that he has no justifiable cause for embarrassment, then he can relieve his mind of worry and concentrate on the job at hand. If he does not understand the standards of speech and methods of self-analysis, then these are some of the first goals he should formulate for himself.

#### *Prepare As Thoroughly As Possible for the Presentation of All Organized Speeches*

While thorough preparation is no assurance that one will not be emotionally disturbed on a particular occasion, if he does not prepare he is only inviting inefficiency and mental panic. Students sometimes report doing poorly on prepared speeches and achieving a feeling of comparative satisfaction with a subject selected at the last moment. Appearances are deceiving in such cases for two reasons. The speech on the subject selected at the last moment is not really unprepared; it is ordinarily a topic growing out of experience and is therefore a topic on which considerable thinking has been done and about which rather positive feelings are held. The other explanation is that the prepared speech in this case has not been prepared with real effectiveness. Thorough preparation involves such principles as careful study of the subject, the organization of material into a pattern which facilitates memory, rehearsal aloud and under conditions similar to those in which the speech is presented, spaced learning rather than cramming, and overlearning of material to be used. Preparation of a greater amount of material than needed for the planned speech, in order to adapt to whatever situation may arise, is bound to pay dividends in effectiveness of results over a long period of time.

*Develop an Effective Intellectual Philosophy for Speaking*

It has been pointed out by James that "Confidence equals success over ambition." In a situation where one's ambition is indicated by the symbol "2," and his success by the symbol "1," it follows that his confidence is indicated by the fraction " $\frac{1}{2}$ ." It should be apparent that the strength of confidence can be changed by modifying either of the values of the fraction. If one hopes for more than he has a right to expect, he will probably be disappointed and unduly worried. Few speeches are sufficiently important to be chiseled in marble, cast in bronze, or even set in type. When the beginning speaker learns that his best efforts, even though they fall short of perfection, are probably fair expressions of himself and that there is no justification for deceiving others even in speech, he is on the road to the development of goals within the realm of possibility. The numerator in the fraction can be modified if he sees to it that his best efforts do not fall below a minimum standard of achievement. When he attains this stability of speech skill he already has a quality of speech of which he may be reasonably proud. If a speaker is conscientious, if he makes an honest effort to know his subject, to organize it well, to forget himself, to render a real service, and to interpret results in light of reason, he may achieve results which are far more permanent than he can possibly realize at the time. Even a minor achievement in a difficult project provides a far more worthy basis for interpreting a speech as successful than a chorus of approval for achievement in an easy speech project. Although we interpret the success of speech on the basis of results attained, we must remember that success is what we make it, and as beginners we cannot afford to make success so difficult that all enjoyment of achievement is lost.

## PROJECTS AND PROBLEMS

*Project 1: A Personal Experience Narrative*

*Purposes of This Assignment:* (1) To increase self-objectivity, directness, relaxation, and enthusiasm; (2) to improve ability to extemporize in a conversational manner; (3) to develop skill in effective projection to the audience.

## THE DEVELOPMENT OF CONFIDENCE

**Suggested Content:** (1) An experience which gave you a thrill. (2) A good intention which went wrong by accident. (3) A practical joke which was enjoyed by all. (4) A most embarrassing experience. (5) An experience with hobbies. (6) My first job. (7) Experiences with teachers. (8) A travel experience.

**Procedure in Preparing the Speech:** Select as a subject some experience which might be interesting to other persons. Arrange main points of the story in continuity and order of interest. Prepare an introduction which explains the background and characters of the story. Rehearse from your outline and prepare to speak without notes. Prepare to study and react to the responses of your audience.

**Facts and Principles You Should Know to Carry Out This Assignment:**

I. Interest in a story is influenced by:

- A. The story. It should have:
  - 1. A theme which arouses human interest.
  - 2. An introduction which presents necessary background.
  - 3. Main points clearly developed without unnecessary details.
  - 4. Rapid movement up to point of climax.

B. The method by which it is presented. The speaker should:

- 1. Have sufficient vocal force to be easily heard.
- 2. Be able to dramatize by use of voice and action.
- 3. Show that he really enjoys telling the story.
- 4. Adapt his narrative to the responses of his audience.

II. Personal adjustments required of the speaker include:

- A. Ability to laugh at himself, but sufficient poise to avoid laughing at his own jokes.
- B. Physical and vocal responsiveness to materials.
- C. Vocal force and fluency necessary for projection and movement in the story.
- D. Ability to talk about himself without appearing egotistical.

### Project 2: A Speech of Strong Conviction

**Purposes of This Assignment:** (1) To develop skill in the effective defense of a conviction; (2) to facilitate the development of confidence in speaking; (3) to improve effectiveness in fluency, projection, directness, and expressive action.

**Subjects for This Speech:** (1) A firm conviction which you believe your audience should share. (2) A cause which you believe to be misunderstood. (3) A principle for which you feel a deep and moving loyalty.

Consider such specific subjects as:

The hypocrite  
The war profiteer  
The coward  
The yes man  
The schemer

The doublecrosser  
Critics of the younger generation  
The meanest man I ever knew  
Women drivers  
The Red Cross

If I had a million dollars	Why I believe in America
The future of chemical engineering	Some common annoyances
A pal I once had	Pioneering in medicine

*Procedure:* Select a specific subject and outline your ideas about it. Arrange an introduction which (1) predisposes the audience toward a favorable response and (2) justifies your attempt to speak upon this subject.

Rehearse your material with (1) full concentration upon the importance of your topic; (2) use of language which expresses your feeling; (3) spontaneous and motivated expressive action.

Prepare to study the responses of your audience.

*Facts and Principles You Should Know to Succeed in This Assignment:* The most effective speaking is done by persons motivated by a great conviction. Important controversial ideas are seldom accepted by an audience if the speaker expresses them in a halfhearted manner.

The effective expression of strong conviction requires (1) vocal force and fluency, (2) vigorous, well-integrated, expressive activity, (3) language which is not only realistic but also forceful, and (4) reasons which are not only sound but also acceptable.

The material for this speech should be relatively simple and strong in interest values. Although the speech should be carefully prepared, it should be delivered with full abandon to the immediate motivation of the topic and the audience.

### *Project 3: Reading or Telling Funny Stories*

*Purposes of This Assignment:* (1) To develop techniques of using humor to reduce nervousness; (2) to acquire skill in voice control for the purposes of telling a funny story; (3) to develop the personality trait of a sense of humor.

*Subjects for This Project:* (1) A funny story from *The New Yorker*. (2) Some anecdotes which illustrate a point. (3) A short story by Irvin S. Cobb, Stephen Leacock, Ring Lardner, and Mark Twain. (4) Poetry by Don Marquis, Ogden Nash, William Kirk, and Tom Daly. (5) Make a speech on types of humor.

*Procedure:* Decide upon the material you will present. It may be a reading, a story, or a speech using anecdotes or some other type of humor. It should be something which you think is funny and which represents a type of humor you would enjoy sharing with others. Prepare the material carefully and present it to the class with the intention of getting the maximum response from them.

*Facts and Principles You Should Know to Succeed in This Assignment:* One must get into the proper frame of mind for telling stories. Humor is infectious if listeners are in the right frame of mind. The subject and situation therefore must be appropriate. Good fun is wholesome. It is not biting, little, or sarcastic. Characterization must be realistic. Suggestive action, voice variation, and articulation must be carefully controlled. De-

## THE DEVELOPMENT OF CONFIDENCE

tails should be vivid. Punch lines need careful timing. Learn how to time pauses for response. The speaker needs to know how to control tensions and how to relax. Build toward the climax. Avoid obvious elaboration of the moral or point. Listeners like to get that for themselves. Although the speaker may show his appreciation of the humor, he should not lead the laughter.

### *Project 4: Speech with Visual Aids or Demonstrative Action*

*Purposes of This Assignment:* (1) To help overcome the feeling of awkwardness and tension in the speech situation; (2) to develop some facility in using the symbolism of bodily action in speech.

#### *Subjects for This Speech:*

- Fencing
- Shadow boxing
- The grip and swing of a golf club
- A musical instrument
- First-aid practice

- Handling a fly rod
- Cartooning or sketching
- Pantomime of a character
- Diagram of the organization of a company

*Procedure:* Decide what you would like to do and carefully plan your demonstration and use of action. Practice or rehearse the presentation several times. Get as much action as you can into the performance. Try to maintain an effective balance between tension and complete relaxation. Concentrate on putting over the idea you are trying to explain. Be sure to your audience can see your action or diagram at all times. Be sure to explain clearly as well as to demonstrate the action.

### *Project 5: A Personal Problem Speech*

*Purposes of This Assignment:* (1) to develop directness and audience adjustment in conversational style; (2) to talk about a personal problem with objectivity; (3) to facilitate thinking on one's feet in responding to, and synthesizing, audience suggestions.

*Subjects for This Speech:* (1) A choice of vocation. (2) The adjustment to be made to a particular person or situation. (3) How to overcome an objectionable habit, attitude, or sensitivity. (4) Making the most of an opportunity. (5) A prejudice I should like to overcome. (6) Getting along with persons who annoy me. (7) Achieving goals against handicaps.

*Procedure:* Prepare an outline stating the issues clearly. Reveal your inclinations and your judgments of them. Anticipate and prepare answers for expected suggestions. Summarize and evaluate suggestions before taking your seat.

*Facts and Principles Useful in Preparing This Project:* Most audiences will respond to sincerity and frankness in a desirable manner. While it is ordinarily wholesome to have a speaker who can laugh at himself, he should not be profusely apologetic, falsely humble, or giggle all the time. Introduce your topic in a manner which will orient your audience to the

problem, but omit unessential details and get right at your main point. You should not defend yourself too sharply against criticism. If it is too severe, the audience will sense it. Show that you can take some criticism with "chin up." Work to show discriminative judgment in approving useful and rejecting impractical suggestions. Learn to look directly at the audience, and the individual speakers in it, with poise and reserve as they talk to you. Keep suggestions in mind for summarizing the performance.

#### *Project 6: Self-analysis of Nervousness in Speaking*

*Purposes of This Assignment:* (1) To analyze your self-confidence in speaking to gain a better understanding of it; (2) to learn to talk objectively about your emotional reactions in speaking.

*Contents and Procedure:* Select a subject in which you are interested and make a two-minute speech about it. After you go over the Self-analysis Questionnaire presented below, prepare to talk it over with your instructor. Try to get a better understanding of your own responses in speaking. Plan a program in which you work on improvement of control over your emotional reactions.

#### QUESTIONNAIRE ON NERVOUSNESS IN SPEAKING

(Your answers to these questions will in no way influence your grade)

Name \_\_\_\_\_ Sex \_\_\_\_\_ Section \_\_\_\_\_ Instructor \_\_\_\_\_

(Print—Last name first)

Subject or thesis: \_\_\_\_\_ Date \_\_\_\_\_

1. Use the following key to check each of the items in the list below. Indicate your awareness of any of these characteristics of nervousness you experienced as you spoke by inserting number 1 in the blank line following the item if you experienced *none* of the item, insert 2 if you experienced the item *slightly*, insert 3 if you experienced the item *quite strongly*, and insert 4 if you experienced the item with *marked intensity*.

- a. Trembling \_\_\_\_\_
- b. Shortness of breath \_\_\_\_\_
- c. Dry mouth \_\_\_\_\_
- d. Voice breaking or trembling \_\_\_\_\_
- e. Forgetting part of planned speech \_\_\_\_\_
- f. Felt cold \_\_\_\_\_
- g. Perspiration \_\_\_\_\_
- h. Felt jittery \_\_\_\_\_
- i. Haunting fear of forgetting \_\_\_\_\_
- j. Blushing or dizziness \_\_\_\_\_

- k. Didn't think clearly \_\_\_\_\_
- l. Wanted to make myself as inconspicuous as possible \_\_\_\_\_
- m. Felt awkward and clumsy \_\_\_\_\_
- n. Felt difficulty in facing audience \_\_\_\_\_
- o. Weak voice (couldn't make it project) \_\_\_\_\_
- p. Voice sounded unnatural to me \_\_\_\_\_
- q. Weak knees \_\_\_\_\_
- r. Tense or partially paralyzed muscles \_\_\_\_\_

s. Rapid heart beating \_\_\_\_\_ w. Fear of what others might  
 t. Felt like apologizing \_\_\_\_\_ say \_\_\_\_\_  
 u. Felt sense of inadequacy \_\_\_\_\_ x. \_\_\_\_\_  
 v. Fear of not doing my best \_\_\_\_\_ (Note any other reaction here)

2. My awareness of myself as a speaker during my speech is indicated by the item checked: (a) I was scarcely aware of myself as I spoke \_\_\_\_\_, (b) I was definitely aware of myself but not the least bit self-conscious \_\_\_\_\_, (c) I was slightly self-conscious and flustered \_\_\_\_\_, (d) I was highly self-conscious, nervous, and flustered \_\_\_\_\_.

3. My struggle to control my reactions during my speech is indicated by the item checked: (a) I made a little effort but didn't succeed \_\_\_\_\_, (b) I made a strong effort but didn't succeed \_\_\_\_\_, (c) I made a little effort and succeeded \_\_\_\_\_, (d) I made a strong effort and succeeded \_\_\_\_\_.

4. My feeling about the extent to which my audience was aware of my reactions during my speech is indicated by my check: (a) I felt nervous, and they knew it \_\_\_\_\_, (b) I felt nervous and concealed it from them quite well \_\_\_\_\_, (c) I was confident and enthusiastic, and they were aware of it \_\_\_\_\_, (d) I was confident and enthusiastic, but I don't think I conveyed that impression \_\_\_\_\_.

5. My interest in the subject on which I spoke is indicated by the item checked: (a) really not interested \_\_\_\_\_, (b) slightly interested \_\_\_\_\_, (c) strongly interested \_\_\_\_\_, (d) very keenly interested \_\_\_\_\_.

6. The subject upon which I spoke was suggested to me by: (a) my instructor \_\_\_\_\_, (b) one of my friends \_\_\_\_\_, (c) my reading \_\_\_\_\_, (d) my own experience and thinking \_\_\_\_\_, (e) hearing someone else talk about it \_\_\_\_\_, (f) one of my courses \_\_\_\_\_.

7. My preparation for this speech is indicated by the item checked: (a) poorly prepared \_\_\_\_\_, (b) slightly prepared \_\_\_\_\_, (c) substantially prepared \_\_\_\_\_, (d) thoroughly prepared \_\_\_\_\_.

8. The extent of my effort to do well as I spoke is indicated by my check: (a) I didn't make a special effort \_\_\_\_\_, (b) I made some effort to do my best \_\_\_\_\_, (c) I tried very hard to do my very best \_\_\_\_\_.

9. Most of the material in my speech was derived from the source indicated by the item checked: (a) a personal experience \_\_\_\_\_, (b) observation \_\_\_\_\_, (c) reflection \_\_\_\_\_, (d) listening or discussion \_\_\_\_\_, (e) reading \_\_\_\_\_, (f) a combination of these sources.

10. In this speech I was: (a) free from nervousness at all times \_\_\_\_\_, (b) nervous before the speech and at the start but it soon wore off \_\_\_\_\_,

(c) nervous throughout the experience \_\_\_\_ , (d) calm at the beginning but became nervous as I proceeded \_\_\_\_ .

11. During this speech I experienced: (a) marked nervousness and discomfort \_\_\_\_ , (b) neither nervousness nor enthusiasm \_\_\_\_ , (c) confidence and enthusiasm \_\_\_\_ .

12. My nervousness in this situation compared with other times I have spoken in this course was: (a) much less \_\_\_\_ , (b) slightly less \_\_\_\_ , (c) about the same \_\_\_\_ , (d) slightly greater \_\_\_\_ , (e) much greater, \_\_\_\_ .

13. The extent to which I think my nervousness influenced the quality of my speech in this situation is indicated by my check: (a) I was not nervous \_\_\_\_ , (b) my nervousness helped the speech \_\_\_\_ , (c) it neither helped nor hindered \_\_\_\_ , (d) it interfered slightly \_\_\_\_ , (e) it hindered the speech greatly \_\_\_\_ .

14. The amount of my nervousness in comparison with the nervousness of my fellow students in this situation is indicated by the place I have checked on the line below:

<i>Comparatively very nervous</i>	<i>Somewhat less nervous</i>	<i>Neither more nor less nervous</i>	<i>Somewhat more confident</i>	<i>Comparatively very confident</i>

15. My feeling about any effect that the reading of this questionnaire may have had upon my nervousness is that: (a) it was increased \_\_\_\_ , (b) it was decreased \_\_\_\_ , (c) it had no effect \_\_\_\_ .

16. The following additional facts about my nervousness may be of help in interpreting the problem:

#### *Project 7: Speech Attitude Scale*

*Purposes of This Assignment:* (1) To gain a better insight into your speech attitudes and adjustments; (2) to help plan a program for developing better speech attitudes and adjustments.

*Procedure:* Fill out a copy of Knower's *Speech Attitude Scale* (to be provided by your instructor), and hold a conference with your instructor about your score upon it.

#### REFERENCES

BRYANT, DONALD C., and KARL R. WALLACE: *Fundamentals of Public Speaking*, Chap. IV, Appleton-Century-Crofts, Inc., New York, 1947.

BURNHAM, W. H.: *The Normal Mind*, Chap. XX, Appleton-Century-Crofts, Inc., New York, 1924.

HOLLINGWORTH, H. L.: *The Psychology of the Audience*, Chap. XIII, American Book Company, New York, 1935.

KNOWER, FRANKLIN H.: *Speech Attitude Scale*, 4 pages, C. H. Stoelting Company, Chicago, 1937.

KNOWER, FRANKLIN H.: "A Study of Speech Attitudes and Adjustments," *Speech Monographs*, vol. 5, pp. 130-203, 1938.

LOMAS, CHARLES: "Stage Fright," *Quarterly Journal of Speech*, vol. 23, pp. 35-44, 1937.

MURRAY, ELWOOD: *The Speech Personality*, rev. ed., Chaps. VII and VIII, J. B. Lippincott Company, Philadelphia, 1944.

SARETT, LEW, and W. T. FOSTER: *Basic Principles of Speech*, rev. ed., Chap. III, Houghton Mifflin Company, Boston, 1946.

SCHAFFER, L. F.: *The Psychology of Adjustment*, Houghton Mifflin Company, Boston, 1938.

SYMONDS, PERCIVAL: *The Mental Hygiene of the School Child*, The Macmillan Company, New York, 1935.

WALLIN, J. E.: *Personality Maladjustments and Mental Hygiene*, pp. 469-478, McGraw-Hill Book Company, Inc., New York, 1935.

## CHAPTER 13

# The Speaking Voice

### VOCAL FUNCTIONS

The characteristics of the speaking voice are ordinarily acquired so gradually and so accidentally that we do not become critically aware of them until something goes wrong. The realization that we are not understood, the loss of the voice by a case of laryngitis, or more seriously, by a laryngectomy, or the sudden awareness of serious abnormalities of voice in those to whom we listen awaken us to the importance of this fundamental process of speech. Since the voice is ordinarily used quite unconsciously, it is easy to see how the speaker could overlook its part in the total act of speech. And since voice operates as only one of the factors making for the success of speech, its development may have been ignored. If, by accident, one has been fortunate enough to acquire an effective vocal manner, all is well. But if one has acquired improper habits of using the voice, the whole speech effort may suffer serious consequences.

To understand why one should take the time and effort to develop a skillful use of the speaking voice, let us consider some of the speech functions it serves. The voice, like writing or telegraph signals or airplanes, is a projector of communication. It carries the form or body of words in articulated sounds of language. Without adequate skill in the voice production, the meaning of a whole sentence may be lost because of the failure

of "one little word." The voice carries meaning, not only in word sounds, but also in the connotation of its tones, its loudness, its rate, and its inflectional patterns. These factors reveal the attitudes, moods, and personality characteristics of the speaker, often vital to meaning. Think of such commonplace statements as: "I didn't like his tone." "It wasn't what he said, it was how he said it." "The finality with which he spoke, removed the last thread of hope." Such statements remind us forcefully that the meaning communicated by speech is revealed by the voice as well as other processes. The voice expresses the sex of the speaker. It may tell us something of his age, his state of emotional tension, his discoordination, and his personality. It may serve to identify a particular person. Thus the voice is an agent of personal expression. Moreover, the skillful speaker uses his voice to adapt his speech to particular purposes, to situations, and to listeners. One should not make the mistake of assuming that such vocal skills are important only to the professional speaker. One's voice is as important for everyday speaking as his language and his behavior. While voice control alone cannot assure effective speech, speech may fail hopelessly without it.

### STANDARDS FOR THE EFFECTIVE VOICE

#### *Audibility*

What are the standards of voice usage for speech? What are the common weaknesses which cause voices to fall short of that standard? The first demand on the voice is audibility. The speaker must be heard without strain. A speaker cannot make himself intelligible unless he is at least clearly heard. Many persons who are accustomed only to the soft and moderate tones of informal speech do not make themselves clearly heard even in a small room. On the other hand, a voice which is too loud is also objectionable, for it may not only hammer the eardrums, but also shock the social sensitivities. Voices of beginners in public speech are less likely to be too loud than too weak. The degree of loudness needed is of course dependent upon the size of the group and the acoustics of the room as well as the audience situ-

tion. The skilled speaker has acquired sufficient control of loudness to project his voice adequately in all ordinary speech situations. Loudness is related to all the physical attributes of speech as we shall see later. We shall also consider the relationship of loudness to other standards of speech in later discussion.

### *Pleasantness*

The voice must not only be clearly audible, it must be reasonably pleasant. Of course voices which are so loud that they irritate or so weak that one must strain to hear are also unpleasant. But unpleasantness is more commonly associated with vocal sounds. Harsh, guttural, raspy voices; voices which are metallic, shrill, or nasal; wheezy, breathy voices, and voices which are soft and mushy—these are all unpleasant for listeners. There are unpleasant features of voices in speech such as a rate which is too fast or too slow and a pitch which is abnormally high. Let the voice be clearly heard; let it be used at a rate which is easily followed; let it be of a level of loudness and pitch which can be, and is, resonated into an effective vocal tone; and let it be flexible enough to be used meaningfully. Then the voice ordinarily achieves an acceptable standard of pleasantness.

### *Fluency*

A third standard of the use of voice in speech is fluency. The beginner is more apt to speak too rapidly than too slowly. But if he fills his speech with "ah," "er," or "ugh," the rate is slowed down and the listener is distracted. Such *excess vocalization* represents an unconscious attempt to keep the attention of listeners while the mind of the speaker is searching for a word or an idea. The severe stutterer who blocks on the attempt to say many words represents an extreme example of nonfluency. Although fluency is essentially a problem of rate it will vary greatly with the types of material being presented, the mood and personality of the speaker, and other factors in the speech situation. The most important point concerning the standard of fluency is that the particular ideas of the speech should be presented as rapidly as the audience can follow them.

*Flexibility*

A common weakness in the use of the speaking voice is its monotony or lack of flexibility. Effective speech in most life situations is essentially conversational in pattern. Conversational speech employs a lively, flexible voice. When we speak of the standard of flexibility we mean above all that the voice is free from monotony. The conversational mode expresses ideas in tones and rates which are varied—now fast for a phrase, now slow. The pitch and the intensity of voice during a conversation contribute to the communication of the exact meaning by permitting inflection, stress, and emphasis. And these variations in voice occur neither in a regular stereotyped pattern of change, such as in the chant and “sing-song” speech, nor in a random arbitrary order disassociated from the thought of the communication. The flexibility of voice should reflect the speaker’s attempt to adjust his communication to his particular listeners. Thus the conversational mode of voice is both representative of the thought and adaptive to the audience.

These standards cut across the more technical forms of voice analysis presented later in the chapter. We shall find that a detailed analysis of voice production will be helpful in the work to be done in voice improvement.

#### ANALYSIS OF VOICE PRODUCTION

In order that we may acquire an understanding of the bases of voice production in speech, it will be helpful to analyze the physiological processes and the physical attributes involved. It may be noted in advance that all the anatomical organs involved in speech also serve other physiological processes. These organs are used for voice production as a secondary or acquired function. The skill with which an individual produces vocal sounds is dependent upon the adaptability of his anatomy and physiological processes for the purpose, and upon his achievement in acquiring proper habits of voice. This achievement represents both the speaker’s ability to learn and the results of his learning experiences in voice development. As we mentioned before, vocal habits of most students of speech up to the time they start the study

of the voice are the result of incidental or undirected learning. A systematic effort to improve voice production may go far to modify and improve unconsciously acquired vocal habits.

There are four physiological processes involved in the production of the speaking voice. They are breathing, or the power mechanism; phonation, or the vibrating mechanism initiating the fundamental pitch or tone; resonance; and articulation, or the modulation or breaking up of tones and vocal noises into the phonemes of spoken language.

### *Respiration*

Much has been written about the importance of breathing for good speech. From all the evidence and reasoning involved, it would seem that three matters are important. First, there must be a sufficient supply of air to provide sustained vocalization for long phrases. Second, the muscles which regulate expiration must be sufficiently controlled to exert strong and steady pressure upon the breath stream. And third, this pressure must be exerted without causing undue tension in other muscles involved in voice production, particularly in the muscles of the larynx. The three directions in which the chest or thoracic cavity may be expanded are upward, outward, and downward. Breathing patterns involving upward expansion of the chest are called *clavicular*. If the chest expands outwardly, breathing is called *thoracic* or *medial*. And when it involves downward expansion, it is called *diaphragmatic*. Individual patterns of breathing during speech may of course involve various combinations of these elementary types. The pattern least apt to produce effective speech is the clavicular. It provides least expansion of the lungs, it is the most difficult to control, and it is more commonly associated with laryngeal tensions than the other patterns of breathing. Diaphragmatic breathing provides greatest lung expansion, it is the most easily controlled, and it is least apt to cause undesirable tension in the vocal musculature.

Normal breathing is rhythmical, that is, the time taken for inspiration equals the time taken for expiration. In breathing during speech, the time taken for expiration greatly exceeds the time for inspiration. While most persons acquire breathing habits

## THE SPEAKING VOICE

quite incidentally, the extent of control can be improved with conscious effort. The development of breathing habits for speech improvement is a process of modifying reflexive and accidentally acquired habit patterns of muscular action so as to achieve the necessary supply of controlled air pressure with the least exertion and superfluous tension. The fact that all adults do not employ the same patterns of muscular action for breathing is sufficient evidence to indicate that their particular breathing habits are acquired, that is, that they have been learned. And evidence from those who have worked to improve their breath control for speaking indicates that the early, accidentally acquired habits often can be modified with profit. Consult the exercises at the end of this chapter for suggestions on the development of diaphragmatic breathing.

### *Phonation*

The second process of voice production is called phonation. When the vocal folds of the larynx are brought closely together and set in vibration by the force of the breath stream, a vocal tone is initiated. The pitch and some other characteristics of tone are the result of the nature and operation of the vocal folds and other muscles of the larynx. Whispered speech and unvoiced or voiceless sounds of speech, as we shall see later, are instances in which the vocal folds do not vibrate. The fundamental pitch of the voice is determined by the rate of vibration of the vocal folds as a whole. The overtones are produced by the segmented vibration of the folds. The rate at which the folds vibrate is dependent upon their length, frequency, and tension. The production of a good tone is influenced by the capacity of the folds to set up vibrations of a frequency which can best be reinforced by the speaker's vocal resonators. Many persons have not learned to speak at a pitch level which produces their best possible voice. The study of voice should include an evaluation of the speaker's most satisfactory pitch.

### *Resonation*

The third fundamental vocal process is resonance. Resonance, or its lack, is responsible for the relative beauty, color, and

strength of the voice. Changes in resonance are also characterized by changes in the suggestive quality of the voice. Hoarse, raspy voices; thin, metallic voices; nasal voices; or cramped mouthy tones are the result of the combination and condition of resonators. Qualities of voice which suggest personality traits, moods, and emotional conditions are often determined by the ways in which tones are resonated. The vowel sounds of speech are produced by the characteristic resonance which they are given. The main vocal resonators are the pharynx, the mouth, and the nasal cavities.

### *Articulation*

Articulation, the fourth of the physiological processes of voice, will be discussed in greater detail in the next chapter. We shall content ourselves here with the statement that the major articulators include the lips, tongue, jaw, and soft palate.

## PHYSICAL ATTRIBUTES OF VOICE

Turning from the four physiological processes of voice, let us consider the physical attributes or characteristics of voice in speech. They are intensity, rate, pitch, and quality. We shall discuss these attributes in terms of their characteristic problems and of standards for effective production of the speaking voice.

### *Loudness*

Let us consider the problems and standards for producing tones of adequate loudness or intensity. What constitutes an adequate standard of vocal intensity for effective speech? The voice should be sufficiently loud to be heard easily. Listeners who must strain to hear what is said are apt to turn their attention away. Make your speech easy to hear. Control over variation in vocal intensity is necessary to emphasize and subordinate ideas, to give words acceptable pronunciation by stressing certain syllables, and to make speech interesting. Listeners tire when uniformly high force is used.

One need not shout to achieve force in speaking. But the voice must be firm, vigorous, and well controlled. Large groups of listeners require more force than small groups. Speaking outdoors

## THE SPEAKING VOICE

or in the presence of competing noises and other distractions requires more force than speaking indoors and where there are no distractions. Physically energetic people like a more vigorous speaker than do people who lead sedentary lives. Forceful ideas uttered in a quiet manner lose some of their vigor. A speaker who cannot suit the vigor of his voice to the vigor of his ideas often seems insincere. One should ordinarily begin in a relatively quiet voice and develop more vigor as he proceeds.

A common volume fault is speaking too softly to be heard. The voice which is too weak at the start permits only increasing loudness to secure variations. One should be able to lower as well as raise his voice for variety. A monotone is *mono-ton-ous*. Shouting is as much of a strain on listeners as the weak voice. It also suggests lack of control or dignity in the speaker. Political speakers sometimes do great harm to their voices by shouting. The student of speech should work to achieve vigor without muscular strain and consequent hoarseness.

Your first step in achieving better control of loudness requires an interest on your part in improving your speech. Sometimes this means acquiring a new attitude toward the value of more intensity in one's speaking. Timid, nervous people often rationalize weak voices by claiming that they do not want to be considered "loud mouthed." No one of any taste wants to be raucous. Make sure that such reasoning is not just an excuse for not accepting speech responsibility. Then use a vigorous tone only for useful purposes. The consequences should bring satisfaction rather than mortification.

Develop your ear for vocal intensity. Note the relative success of persons who speak up effectively. Try to develop objective judgment on your achievement. Learn to listen to yourself critically, and adjust your vocal habits accordingly.

A vigorous voice is dependent upon breath control. Learn to breathe deeply. Use waist and chest muscles energetically to force air from the lungs. Learn to release and apply bodily energies in speaking. Try letting your voice go at first on subjects which stir you. Then learn to do it without conscious direction in emphasizing ideas. Work on the oral reading of poetry and prose which demand vigor for accurate expression.

Rate control, as well as most other vocal skills, should be developed with emphasis on the improvement of effectiveness in communicating ideas. Mechanical practices should be considered only as a step in habit formation and then be relegated to the realm of unconscious habits as soon as possible. It is relatively useless to expect work on mechanics to overcome deep seated personality difficulties in rate of speech. In such cases an attack on the development of personality and the development of ideas is the most satisfactory method of achieving the objective in speech performance.

If you are beset with the habit of intruding such sounds as "er," and "ah" into your speech, you should have a friend check your speaking and signal you whenever you do it. At first this will be distracting, but the habit can be broken if you once realize the handicap which it places upon you.

### *Pitch*

The pitch of the speaking voice is a third attribute to be considered. Pitch of the voice is an important signal of the intentions of the speaker. If the language carries all the load, meaning is often delayed, or blocked altogether. The meaning the listener gets is apt to be that suggested by the speaker's actual pitch variation, even though it is not the meaning intended to be conveyed. See to it that your pitch reveals exactly what you want to say.

The best pitch level for the normal speech of any person is determined by the structure of his larynx (voice box) and by his resonators. It may not be the pitch which is developed by habit. We acquire habits which interfere with effective voice production as unconsciously as we may have hit upon effective habits. You should test your voice at various levels to determine whether or not you habitually speak at your best pitch level. Find the pitch level your resonators reinforce most effectively. It should be high enough to permit lowering for contrast, and low enough to enable you to raise it for the same purpose. A highly variable or flexible pitch adds interest to the voice. Inflectional slides, steps, and patterns are useful in communicating exact meanings. The patterns must be adapted to the meaning to be conveyed.

A pitch which is habitually too high produces a piercing, metal-

## THE SPEAKING VOICE

lic quality suggesting strain and discomfort. Pitches which are too low produce hollow, awed, or hoarse tones inappropriate for communicating many ideas. Persons with tone deafness for certain pitch levels often have difficulty in controlling their voices. Patterns of upward inflection and regular pitch changes, which disregard meaning and produce sing-song effects, are confusing and distracting.

In order to develop effective control over pitch one should learn to hear pitch patterns. A full realization of the place of control over this speech quality will contribute to the development of the skill. Practice on exercises such as those suggested later, and attention to pitch in everyday communication may be normally depended upon to produce results.

### *Quality*

Quality is one of the most complex of the physical attributes of the speaking voice. It is influenced by, and influences, each of the other elements we have studied. We are much more likely to listen to a speaker with a pleasant, well-controlled voice than to one whose voice is highly unpleasant or uncontrolled. Voice quality, more than other characteristics of voice, reveals the personality and emotional moods of the speaker. The speaker with effective voice has a basically pleasant quality which is unobtrusive and which is so flexible in tone that he has a considerable vocabulary of tonal qualities to reveal variation in his emotional reactions.

While a person who likes to hear himself talk to show off his beautiful voice is certainly under a handicap, he is no more objectionable than the speaker with poor quality who does nothing about it. A basically pleasant quality is sufficiently well resonated to be full, rich, and easily heard. Resonance may be used to increase the intensity of basic qualities. Tonal variety improves clarity and interest as surely as monotony confuses and dulls the edge of attention.

The improvement of vocal quality depends upon (1) the elimination of unpleasant habits of resonance as exemplified by nasal quality, muffled tones, metallic or aspirated tones, and (2) variation of muscular tensions in the resonance cavities of throat and head. Monotone may be eliminated by learning to respond effec-

tively to the ideas expressed. Fast speech is often poorly resonated because the continuant sounds, which are amplified by and carry the resonance, are too short in duration. A conversational quality is a responsive and flexible quality rich in use of tonal vocabulary.

The modification of one's vocal tones requires interest in voice improvement, analysis of personal problems in vocal quality, and practice on the new pattern of resonance until it becomes a skill. Work to sharpen your ear for changes in quality of voice. Free the neck, throat, and mouth muscles of interfering tensions. If you speak too fast, slow down by giving duration to speech sounds. Practice the development of a tonal vocabulary.

Personality development for expression may do more to improve some faults in quality than mechanical drills. Shrill, harsh, and indistinct tones are often the result of personal factors. Moderate alertness, rather than marked tension or complete relaxation, is conducive to good quality. The speaker should concentrate on thoughts to be expressed. He must overcome inhibitions in responding to ideas and to his feelings. He will thus be a more interesting person to more listeners than if he were convention-bound, afraid to open up.

In closing this section on voice analysis, it should be said that skills acquired in control of the various vocal processes by drill or isolated projects must be exercised in the pattern of speech activity as a whole if they are to be of any significance to the speaker. This may require repeated attention to voice development in normal social uses of speech over a long period of time. The student who is well started on the development of the skills in isolated situations may with effort transfer these skills to his everyday speech. The persistent student will continue such effort until the effective use of voice in his speech is achieved.

#### SPEECH DEFECTS

Many of the defects of speech are intimately associated with voice production. Stuttering; marked functional deviation in rate, pitch, or quality; and organic problems such as cleft palate, poor teeth, and vocal paralysis, all of which make the production of effective voice difficult, illustrate what we mean by speech de-

## THE SPEAKING VOICE

fects. No attempt is made in this book to analyze or treat such problems. While many of these defects are remediable, they require the attention of a specialist. The student who finds that he is in need of this type of speech correction should consult a speech pathologist for guidance in work with his problem.

### VOICE IMPROVEMENT IN SPEECH

The problem of the student in starting a program of voice improvement may be clarified by an exposition of the principal steps and factors to be considered in such a program. The first step is development of an appreciation of the importance of voice improvement. Since people do not ordinarily hear themselves as others hear them, they are not good judges of the effectiveness of their own voices. It is a common occurrence for students hearing the playback of the first record they have made to exclaim, "Do I sound like that?" One's associates become accustomed to his voice and frequently overlook differences they would find distracting in a person of lesser acquaintance. A voice may be quite adequate for informal speech among acquaintances and highly inadequate for more formal speech situations in group activities and in the business or professional world. The student may not appreciate the possible value of a good voice in later life. A voice which is quite adequate as a child or youth is not adequate to carry the responsibilities of a broader life. The above are but a few of the important reasons why you should consider your needs for voice development.

An important factor in fostering an interest in voice improvement is the development of an ear for effective voice production. One will not get far in the modification of vocal habits until he can hear and distinguish his habitual voice usage from the standard of usage here set forth as a goal in learning. Physiological limitations in hearing may interfere with the process of setting up such goals. Not only may a person with a severe hearing defect suffer from ineffective vocal habits, but moreover, he may not expect to improve his voice as readily as a person without such a problem. If hearing is normal, an ear for the desired standard of vocal usage may be acquired by noting the characteristics and variations of voices of others. Listening to the recorded voices

of those whose speech meets the standard is suggested as a means of becoming acquainted with desirable vocal qualities. Recording one's own speech is helpful in comparing his habitual voice with the standard. It is possible to go far in making such comparisons by getting the feeling or sensations involved in producing tones of the standard. A competent critic who listens and advises in the process of making comparisons is a great help in guiding the speech student to the development of new voice standards.

Having clearly distinguished old vocal habits from those to be developed, the next step involves extended practice in the development of skill in the use of new vocal habits. Practice of the new standard may be done for a time with material planned to make the new forms of expression easy. Drill materials are commonly of this type. As soon as possible the practice should be carried out with materials and in situations which conform to the everyday speech patterns in which the new habits are expected to function. One cannot expect the speech laboratory voice drills alone to be sufficient to transfer and fix the new habits of voice in daily speech.

Practice in oral reading and in rehearsing extempore speech should be carried on as methods of voice improvement. Three procedures are open to the student of such drills: (1) he may work mechanically to produce the voice changes he seeks in the new habit; (2) he may work by focusing his attention on the variation of meaning to be conveyed; and (3) he may combine the mechanical and the naturalistic method of improving vocal habits. While mechanically formed habits may at first seem artificial, when the skill is thoroughly developed it should function quite naturally.

Some vocal habits have a close relationship to characteristic moods and to general traits of personality. A weak, timid voice may not be readily modified as long as the speaker retains a profound sense of shyness and habits of avoiding social situations. A metallic, nasal quality may be made more pleasant by reorientation of personality to reduce belligerent or antagonistic views toward life. The improvement of the voice in such cases makes

## THE SPEAKING VOICE

most rapid strides when voice exercises are combined with the development of personality traits.

It is commonly conceded that adult learning based on a thorough understanding of the elements and processes involved is more satisfactory than learning directed singly to practice on the development of skill. The careful student will study models, charts, and diagrams of the physics, anatomy, and physiology of the human voice. The student who proceeds by these methods should attain a better understanding of what he is to achieve as well as how he is to do it. The study of articulation, pronunciation, and oral reading as discussed in other chapters of this book should add appreciably to the development of the speaking voice.

### PROJECTS AND PROBLEMS

#### *Project 1: Analysis of Skills in Using the Voice*

*Purposes of This Assignment:* (1) To obtain a systematic evaluation of vocal skills in speaking and reading; (2) to provide guidance in the development of vocal skills.

*Procedure:* Find a part of an article, a book, or a speech which you think might be interesting to your listeners. It should take at least three and not more than five minutes to read. Then prepare a three-minute speech about the subject. Present your speech to the class and then read the selection to the class. Your instructor and your classmates will rate you on the scale on page 224. When you have finished, rate yourself on this scale and have a conference with your instructor about this rating. Check the items which explain the rating. If appropriate items are not listed, explain your rating in the place provided for comments.

#### *Project 2: Development of Loudness Control*

*Do the Following Exercises as Directed:*

1. Do you know how to inhale by active use of the diaphragm and exhale by active use of the waist muscles when speaking? This is the first step in developing vigorous tone. Stand erect with shoulders back, open the mouth, and pant like a dog. Place the hand across the diaphragm and note the action of the diaphragm during this exercise.

2. Go through the process of simulating a yawn. Stand erect, take a deep breath, throw the arms up and stretch. Then relax and expel the air from the lungs as vigorously as possible. Note the feeling of vigorous constrictive action of the waist muscles in this process.

3. Stand where you can push against a wall with one hand. Stand erect

## VOCAL SKILLS SCALE

		Instruc-tors' Rating	Class-mates' Rating	Self-rating
1. <i>Loudness:</i>	Weak _____ Loud _____			
2. <i>Rate:</i>	Too fast _____ Too slow _____ Needs pauses _____ Needs duration _____ “Anda” habit _____ Blocks _____			
3. <i>Pitch:</i>	High _____ Low _____ Poor pattern _____			
4. <i>Quality:</i>	Aspirate _____ Nasal _____ Harsh _____ Metallic _____ Muffled _____			
5. <i>Monotony:</i>	Lacks emphasis _____ Artificial stress _____			
6. <i>General qualities:</i>	Conversation-alism _____ Phrasing _____ Emotionality _____ Dialectic _____ Affected _____ Not adapted to situation _____ Stilted _____ Stumbling _____			
7. <i>General effectiveness:</i>				
	Totals			

*Comments:*

and count to ten in a normal voice, taking a separate breath for each count. Then repeat the exercise while pushing vigorously against the wall with one hand, allowing the waist muscles to contract vigorously on each count. Can you get a stronger tone by exerting pressure as you push?

4. Read the following sentences, using a single breath for each sentence. Do not lower vocal intensity at the end of the longer sentences.

## THE SPEAKING VOICE

a. I don't want to go.

b. The engineer cautioned us to drive slowly.

c. Deep, well-controlled breathing is required to read a long sentence on one expiration.

d. Scarlett O'Hara, the heroine in *Gone with the Wind*, was a Southern beauty of great personal pride, ambition, and will power, who would make any ordinary sacrifice to achieve her ends.

5. Try to read the first part of the following sentences normally, and the last part forcefully without increasing pitch.

a. You must not come in here; so now move along.

b. If we win that victory, what a celebration we shall have.

c. I believe in a program for the development of peace, but certainly not peace at any price.

6. Read the sentences in Exercise 5 again, and this time raise the pitch of the last phrase to increase intensity of the voice.

7. Note that the following passages are divided into four parts by dash lines. Read the first part in a confidential undertone; the second part in a normal voice for a small room; the third part with the intensity necessary for a small auditorium; and the fourth part with the intensity necessary for a large auditorium.

a. "Plans have been laid here and in the other capitals for coordinated and cooperative action by all the United Nations, military action and economic action. Already we have established, as you know, unified command of land, sea, and air forces in the Southwestern Pacific theatre of war."

b. "For the first time since the Japanese and the Nazis started along that blood-stained course of conquest, they now face the fact that superior forces are assembling against them. Once forever are the days when the aggressors could attack and destroy. We of the United Nations will destroy them without unity of resistance. We of the United Nations will so dispose our forces that we can strike at a common enemy wherever the greatest damage can be done."

c. "The militarists of Berlin and Tokyo started this war, but the massed, angered forces of common humanity will finish it.

"Destruction of the material and spiritual centers of civilization, this has been and still is the purpose of Hitler and his Italian and Japanese chessmen. They would wreck the power of the British Commonwealth and of Russia and of China and of the Netherlands and then combine their forces to achieve their ultimate goal, the conquest of the United States."

d. "They know that victory for us means victory for freedom. They know that victory for us means victory for the institution of democracy, the ideal of the family, the simple principles of common decency and humanity."

"They know that victory for us means victory for religion. And they could not tolerate that. . . .

"Our own objectives are clear; the objective of smashing the militarism imposed by war lords upon their enslaved peoples; the objective of establishing and securing freedom of speech, freedom of religion, freedom from want, and freedom from fear everywhere in the world."<sup>1</sup>

---

8. Read the following paragraph in a forceful voice and at a rapid rate of speed. Then read it slowly. Note the difference in general effectiveness of intensity at the two rates of speed.

". . . Mr. Louis Fischer charged the other night that, 'The attitude of our young people towards the war is one of bored resignation. Dull, pained acceptance of the government's policy is more characteristic of the young American generation than the passionate support or an eager desire to fulfill a mission!' Yes, perhaps it was true a year ago. But I think it is a most unfair generalization to make today. I believe that the morale of the large majority of our youth is considerably stronger than most people realize. It is not manifested in blind patriotism, but it is strong, very strong because we have a fervent desire to do for the next generation what was not done for us. It is our hope to hand down to our children a far better world, and with it a far better philosophy of life than was handed down to us. This is our mission, as well as our challenge."<sup>2</sup>

9. Read the three marked sections of the following paragraph with different degrees of variation of force. Read the first part with monoforce, the second part with a moderate degree of conversational variation of force, and the third part with a wide variation of vocal force.

"The world is very full of people—appallingly full; it has never been so full before—and they are all tumbling over each other. Most of these people one doesn't know and some of them one doesn't like; doesn't like the colour of their skins, say, or the shape of their noses, or the way they blow them or don't blow them, or the way they talk, or their smell or their clothes, or their fondness for jazz, and so on. Well, what is one to do? There are two solutions. One of them is the Nazi solution. If you don't like people, kill them, banish them, segregate them, and then strut up and down proclaiming that you are the salt of the earth. The other way is much less thrilling, but it is on the whole the way of the democracies, and I prefer it. If you don't like people, put up with them as well as you can. Don't try to love them; you can't; you'll only strain yourself. But try to

---

<sup>1</sup> From the "State of the Union" speech by President Franklin D. Roosevelt, Jan. 6, 1942. *Vital Speeches*, vol. 8, 1942, p. 145.

<sup>2</sup> From Alan P. Grimes, "The Background of Youth," Institution of Public Affairs, Charlottesville, Virginia, July 4, 1941. *Vital Speeches*, vol. 8, 1941, p. 25.

## THE SPEAKING VOICE

tolerate them. On the basis of that tolerance a civilized future may be built. Certainly I can see no other foundation for the postwar world.

"I don't then regard Tolerance as a great, eternally established, divine principle, though I might perhaps quote 'In My Father's House are many mansions' in support of such a view. It is just a makeshift, suitable for an overcrowded and overheated planet. It carries on when love gives out, and love generally gives out as soon as we move away from our home and our friends—and stand in a queue for potatoes. Tolerance is wanted in the queue; otherwise we think, 'Why will people be so slow?'; it is wanted in the tube, 'Why will people be so fat?'; it is wanted at the telephone, or we say 'Why are they so deaf?' or conversely, 'Why do they mumble?' It is wanted in the street, in the office, at the factory, it is wanted above all between classes, races, and nations. It's dull. And yet it entails imagination. For you have all the time to be putting yourself in someone else's place. That is a desirable spiritual exercise."<sup>3</sup>

10. Read the following sentences, giving considerable force to the underlined phrases and normal force to the phrases not underlined.

a. I know not what others may think, but as for me, Give me liberty or give me death.

b. This is the last time I shall request that those in the back row keep quiet.

c. We shall make our preparation; then we shall bomb, and blast, and burn them into surrender.

d. The mills of the gods grind slowly, and they grind exceeding small. burn them into surrender.

11. Read the following sentences without, then with, vigorous stress on the underlined words.

a. He who laughs last laughs loudest.

b. It's a marvel to me that she stays with it.

c. "Mister," he said, "you dropped something."

d. The boys in North Africa certainly didn't agree with him.

e. Sarcasm is a woman's weapon.

f. If I were in his place, I wouldn't stand for it.

g. "The only thing we have to fear is fear itself."

### Project 3: Rate Control

#### Practice the Following Projects:

1. Read the following sentences rapidly or slowly as the meaning suggests:

a. Watch out! It's hot.

b. Please let me do it.

<sup>3</sup> From a speech by E. M. Forester, delivered over the British Broadcasting System, July, 1941. Vital Speeches, vol. 8, 1941, p. 13.

- c. They trudged wearily up the trail.
- d. Come as quickly as you can.
- e. The fried pheasant is delicious.
- f. What a beautiful view you have from this window.
- g. "Bowed by the weight of centuries,  
    He leans upon his hoe."—MARKHAM
- h. "The day is cold, and dark, and dreary."—LONGFELLOW
- i. "And slowly answered Arthur from the barge,  
    The old order changeth, yielding place to new."—TENNYSON
- j. "And next comes the soldier,  
    Sudden and quick in quarrel."—SHAKESPEARE

2. Read the following selection as rapidly as you can without mumbling or falling into a staccato pattern of articulation.

"Speak the speech I pray you, as I pronounced it to you,—trippingly on the tongue; but if you mouth it, as many of our players do, I had as lief the town-crier spake my lines. Nor do not saw the air too much with your hand thus, but use all gently, for in the very torrent, tempest, and as I may say, whirlwind of your passion, you must acquire and begat a temperance, that may give it smoothness. Oh! It offends me to the soul to hear a robustious periwig-pated fellow tear a passion to tatters,—to very rags,—to split the ears of the groundlings; who, for the most part, are capable of nothing but inexplicable dumb show and noise. I would have such a fellow whipped for o'erdoing Termagant; it out-Herods Herod. Pray you, avoid it."—SHAKESPEARE

3. Read the following paragraph as slowly as you can without drawing the articulation.

"During the whole of a dull, dark, and soundless day in the autumn of the year, when the clouds hung oppressively low in the heavens, I had been passing alone, on horseback, through a singularly dreary tract of country, and at length found myself, as the shades of the evening drew on, within view of the melancholy House of Usher. I know not how it was,—but, with the first glimpse of the building, a sense of insufferable gloom pervaded my spirit. I say insufferable; for the feeling was unrelieved by any of that half-pleasurable, because poetic, sentiment with which the mind usually receives even the sternest natural images of the desolate or terrible. I looked upon the scene before me—upon the mere house, and the simple landscape features of the domain—upon the bleak walls—upon the vacant eye-like windows—upon a few rank hedges—and upon a few white trunks of decayed trees—with an utter depression of soul which I can compare to no earthly sensation more properly than to the after-dream of the reveller upon opium—the bitter lapse into everyday life—the hideous dropping off of the veil."<sup>4</sup>

4. Try reading the selection in Exercise 2 slowly, and the one in Exer-

---

<sup>4</sup> Edgar Allan Poe, "The Fall of the House of Usher," *The Works of Edgar Allan Poe*, vol. II, p. 145, Collier & Son, 1903.

## THE SPEAKING VOICE

cise 3 very rapidly. Report on the differences in effect of rate of reading on the moods of these selections.

5. Read the following sentences using a short pause at the places marked with a single dash, a moderate pause at the places marked with two dashes, and a long pause at the places marked with three dashes:

"I beg your pardon. — That was a mistake. — I was wrong. — I beg your pardon. — But you have tried me very sorely. — You have intruded upon a private trouble — that you ought to know must be very painful to me. — I am willing to think you acted on impulse, — and that you will see tomorrow what a mistake you have made. — It is not a thing I talk about; — I do not speak of it to my friends, — and they are far too considerate to speak of it to me. — But you have put me on the defensive: — you have made me out more or less of a brute, — and I don't intend to be so far misunderstood. — There are two sides to every story, — and there is something to be said about this, — even for me. — When I married, — I did so against the wishes of my people — and the advice of all my friends. — You know all about that. — God help us! who doesn't? — It was very rich, rare reading for you, — and for every one else who saw the daily papers, — and we gave them all they wanted of it. — I took her out of that life — and married her — because I believed she was as good a woman — as any of those who had never had to work for their living, — and I was bound that my friends — and your friends — should recognize her — and respect her — as my wife had a right to be respected; — and I took her abroad — that I might give all you sensitive, fine people — a chance to get used to the idea of being polite to a woman who had once been a burlesque actress. — It began over there in Paris. — She had every chance when she married me — that a woman ever had — all that a man's whole thought and love and money could bring to her. — And you know what she did. — And after the divorce — and she was free to go where she pleased, — and to live as she pleased, — and with whom she pleased, — I swore to my God that I would never see her nor her child again. — I loved the mother, and she deceived me, — and disgraced me — and broke my heart — and I only wish she had killed me." — RICHARD HARDING DAVIS

6. Read the following selection, paying particular attention to the use of duration to slow down the rate.

"This brave and tender man in every storm of life was oak and rock, but in the sunshine he was vine and flower. He was the friend of all heroic souls. He climbed the heights and left all superstitions far below, while on his forehead fell the golden dawning of the grander day.

"He loved the beautiful, and was with color, form, and music touched to tears. He sided with the weak, and with a willing hand gave alms; with loyal heart and with purest hands he faithfully discharged all public trusts. "He was a worshipper of liberty, a friend of the oppressed. A thousand

times I have heard him quote these words: 'For justice all place a temple, and all seasons summer.' He believed that happiness was the only good, reason the only torch, justice the only worship, humanity the only religion, and love the only priest. He added to the sum of human joy; and were every one to whom he did some loving service to bring a blossom to his grave, he would sleep tonight beneath a wilderness of flowers.

"Life is a narrow vale between the cold and barren peaks of two eternities. We strive in vain to look beyond the heights. We cry aloud, and the only answer is the echo of our wailing cry. From the voiceless lips of the unreplying dead there comes no word; but in the night of death hope sees a star, and listening love can hear the rustle of a wing."—INGERSOLL

7. Read the first paragraph of the following selection in a monotone, and the second with conversational variety.

"When I had made an end of these labors it was four o'clock—still dark as midnight. As the bell sounded the hour, there came a knocking at the street door. I went down to open it with a light heart—for what had I now to fear? Then entered three men, who introduced themselves, with perfect suavity, as officers of the police. A shriek had been heard by a neighbor during the night; suspicion of foul play had been aroused; information had been lodged at the police office, and they (the officers) had been deputed to search the premises.

"I smiled—for what had I to fear? I bade the gentlemen welcome. The shriek, I said, was my own in a dream. The old man, I mentioned, was absent in the country. I took my visitors all over the house. I bade them search—search well. I led them at length to his chamber. I showed them his treasures, secure, undisturbed. In the enthusiasm of my confidence I brought chairs into the room and desired them here to rest from their fatigues, while I myself, in the wild audacity of my perfect triumph, placed my own seat upon the very spot beneath which reposed the corpse of the victim."—EDGAR ALLAN POE

8. Time yourself in reading the following passage. A good reading rate is 150 to 175 words per minute. Does your rate approximate this speed?

"No thoughtful person can doubt that freedom of speech, freedom of press and freedom of assembly are vital to democracy itself—they are part of its very blood stream.

"Only by free public discussion and free public criticism can the people be steadily sure that the will of the majority still prevails. Anyone who is inclined to feel that in times of national danger criticism of the government must be ruthlessly suppressed, should remember that two years ago it was the rising wave of popular criticism in Great Britain which overwhelmed the shuffling and indecisive leadership of Neville Chamberlain, and placed Winston Churchill in power. But while our constitutional democracy thus protects and, to maintain its integrity must protect, the civil liberties of the people, we must keep in mind that these civil liberties, freedom of speech, press, and assembly are not absolute. They are limited by the rights of others and by the demands of national security. The rights of minorities do

## THE SPEAKING VOICE

not rise above those of the majority. An outvoted minority may demand the right of orderly public criticism of public officers and public policy, but it enjoys no right of obstruction, no privilege of undermining the accepted policy of the government by conspiracy, sabotage, ineitement to resistance or disobedience to law. Submission by the minority to majority decisions is as vital a part of the democratic process as is the protection accorded by the majority to the civil liberties of those who have been outvoted.

"This delicate balance of majority and minority rights in a democratic nation calls for constant and thoughtful compromise and adjustment. In time of national danger it becomes increasingly difficult to maintain a decent respect for freedom of speech, freedom of press, and freedom of assembly. We face today, and we shall probably face in greater measure tomorrow, two serious dangers to these fundamental civil liberties. One of these dangers arises from the fact that the national security in a crisis like this makes necessary a curbing of freedom of speech, press, and assembly which would be indefensible in times of peace. The framing of these restrictions and the enforcement of them must be confined to our national public officials, and there is constant danger that they may go too far. The second danger is that popular hysteria will demand of the government unreasonable restrictions of civil liberty. There is much less danger that arrogant public officers will tyrannically override the liberties of a protesting people, than that an intolerant public opinion will not only permit but demand the complete suppression of minority rights."—ROBERT E. CUSHMAN<sup>6</sup>

### *Project 4: Development of Pitch Control*

#### *Do the Following Exercises as Directed:*

1. Sound the vowel "a" or "ah" at your habitual pitch level. Vary the pitch upward then downward a half step at a time until you go as far as you can toward either extreme. Try to find the pitch level at which you get the strongest resonance for your fundamental pitch. Is it higher or lower than your habitual pitch? Repeat the sound five times at the level at which you get the best tone.
2. Read the first third of the following paragraph in a monopitch, the second part with moderate pitch variation, and the third part with marked pitch variation.

#### *ON ROBERT BURNS<sup>7</sup>*

"I think Burns," said Robertson, the historian, "was one of the most extraordinary men I ever met with. His poetry surprised me very much; his prose surprised me still more; and his conversation surprised me more than both his poetry and prose." "His address," says Robert Riddle, "was please-

---

<sup>6</sup> From a speech by Robert E. Cushman, "Civil Liberty in Time of National Defense," *Vital Speeches*, vol. 8, p. 143, 1941.

<sup>7</sup> From O'Neill and Weaver, *The Elements of Speech*, p. 151, Longmans, Green & Co., Inc., New York, 1933.

ing; he was neither forward nor embarrassed in his manner; his spirits were generally high; and his conversation animated. His language was fluent, frequently fine; his enunciation always rapid; his ideas clear and vigorous, and he had the rare power of modulating his peculiarly fine voice, so as to harmonize with whatever subject he touched upon. I have heard him talk with astonishing rapidity, nor miss the articulation of a single syllable; elevate and depress his voice as the topic seemed to require; and sometimes, when the subject was pathetic, he would prolong the words in the most impressive and affecting manner, indicative of the deep sensibility which inspired him. He often lamented to me that fortune had not placed him at the bar, or the senate; he had great ambition, and the feeling that he could not gratify it, preyed on him severely.”—ANONYMOUS

3. Read the following stanza from Wordsworth’s “Daffodils” twice. Read it once with marked emphasis on the inflectional changes in the rhythm of the verse. Read it a second time with changes of inflection to bring out the meaning of the verse, but with subordination of the pitch changes in the pattern of rhythm.

“I wandered lonely as a cloud  
 That floats on high o’er vales and hills  
 When all at once I saw a crowd,  
 A host of golden daffodils;  
 Beside the lake, beneath the trees,  
 Fluttering and dancing in the breeze.”

4. Read the following sentences with an upward or downward step in pitch as indicated.

- a. Come ↑ here.
- b. How ↑ much?
- c. It’s ↓ nonsense.
- d. Strike ↓ hard.
- e. You may pick it up, ↑ but handle it with care.
- f. I loved the excitement, ↓ but I am very tired.
- g. The plan of the attack, ↓ because of the presence of mines, ↑ was changed at the last moment.
- h. If any of you are doubtful, ↑ and I suspect some of you are, ↓ here is the proof.

5. Read the following sentences with an upward or downward slide as indicated.

- a. Isn’t that a beautiful sight? ↓
- b. He doesn’t know the meaning of ethics. ↓
- c. I have tried everything. ↑
- d. Is that what you mean? ↑
- e. I’ve never doubted it for a moment. ↓
- f. Now, what do you say to that? ↑
- g. Now, what do you say to that? ↓
- h. How do you do this? ↑

## THE SPEAKING VOICE

- i. How do you do this? ↓
- j. Drive to the end of Summit. ↓
- k. He won't believe it. ↑
- l. I simply will not permit it. ↓
- 6. Express the following sentences in a pitch level and pattern which conveys the suggested emotional meaning.

  - a. I am tired, and discouraged, and very blue.
  - b. I am so excited. It seems almost too good to be true.
  - c. You fiend! You'll suffer for this.
  - d. Watch out! There's a rattler.
  - e. Jim? Now, there's a good sport.
  - f. The poor little tyke seems to be in great pain.
  - g. Well! I never expected to see you here.
  - h. The sense of loss seems more than I can bear.
  - i. I wonder if I shouldn't go, after all.
  - j. I have never been so sure of anything in all my life.
  - k. The inspiration of the service in the cathedral was an experience I shall long remember.

- 7. Bring to class a poem or piece of emotional prose of your own choosing and demonstrate the use of pitch variation in communicating the meaning of the passage.

### Project 5: Development of Vocal Quality

#### Do the Following Exercises as Directed:

1. Loosen up any tension in the muscles interfering with effective resonance by the following exercises:
  - a. Drop the head forward as if you had fallen to sleep while sitting up. Relax the neck muscles until the head seems to bounce. Try letting it drop backward in the same way.
  - b. Let the jaw muscles relax and drop the jaw in a relaxed manner, opening the mouth as far as possible. Start slowly and then increase the rapidity with which you say the word "Bob." Relax and let the air push the lips out from the teeth as far as possible in this exercise.
  - c. Relax the cheek muscles and blow out the cheeks as far as possible. Start slowly and then increase the rapidity with which you say the word "Bob."
  - d. Repeat the word "who" three times: (1) with high pharyngeal resonance as when yawning and you say "ho hum," (2) with relaxed pharyngeal resonance, (3) with a definite attempt to place resonance forward in the oral cavities.
  - e. Repeat the sentence, "It's a very fine thing," twice: (1) Tense the muscles of the soft palate. (2) Relax the muscles of the soft palate.
  - f. Sound the vowel in "ah" beginning with a whisper and gradually phonating the tone until you get a full resonant tone, then gradually aspirating the tone until the sound is whispered.

g. Push against the wall and practice relaxing the muscles of the neck and mouth until you can say with a clear tone, "I am working to control relaxation of my speech muscles."

2. Develop resonance in your vocal attack by use of the following exercises.

a. Count up to ten:

- (1) As if counting out pennies on a table.
- (2) As if giving telephone numbers to a receiver under difficult telephone connections.
- (3) As if counting with difficulty the number of persons in a party barely visible in the distance.
- (4) As if "counting off" in doing setting up exercises.
- (5) As if "counting out" a man in the ring.

b. Utter each of the following statements in a fully resonated positive tone:

- (1) "We came, we saw, we conquered."
- (2) "We have met the enemy and they are ours."
- (3) "We have just begun to fight."
- (4) "Ship ahoy! Ship ahoy!"
- (5) "Open—'Tis I, the King."
- (6) "Stand, the ground's your own, my braves!"
- (7) "Roll on, Thou deep and dark blue ocean—roll!"
- (8) Read a passage of ordinary prose carrying the pattern of sharp vocal attack necessary for these sentences into ordinary reading.

3. Try saying the sentence, "How does this gadget work?"

- a. With a tense throaty whisper.
- b. With a nasalized whisper.
- c. With an open mouth resonance.
- d. With aspirated tone.
- e. With high metallic tones.
- f. With highly nasalized tones.
- g. With raspy, harsh, throaty tones.
- h. With relaxed muscles and open mouth.

4. Read the following paragraph twice, at first as rapidly as you can with intelligibility for a small group, then slowly, as you would if addressing a large audience. Note the greater ease with which tones can be resonated at a slower rate.

"It is for us, the living, rather to be dedicated here to the unfinished work they have thus far so nobly carried on. It is rather for us to be here dedicated to the great task remaining before us, that from these honored dead we take increased devotion to the cause for which they gave the last full measure of devotion; that we here highly resolve that these dead shall not have died in vain, that the nation shall, under God, have a new birth of freedom, and that the government of the people, by the people, and for the people, shall not perish from the earth."—ABRAHAM LINCOLN

## THE SPEAKING VOICE

5. Work on the following exercises for the development of a tonal vocabulary.

a. Pronounce the word "well" to indicate the following meanings:

- (1) I never would have thought it possible!
- (2) What do you want? I am very busy.
- (3) That's a small matter.
- (4) Now, let me think a minute.
- (5) So you thought you could get away with it!
- (6) I am very pleased to see you.

b. Read the question "What are you doing?" as it would be expressed by the following characters:

- (1) A burly policeman.
- (2) An old man or woman.
- (3) A half-frightened child.
- (4) An ignorant, shiftless tramp.
- (5) A fond young husband.

c. Read each of the following sentences twice, first in a monotone, and then with a tonal quality suggested by the emotional mood of the sentence.

- (1) It's a beautiful night.
- (2) I wish I could remember where I have seen that face.
- (3) Say that again, and smile when you say it.
- (4) My! You think you're smart, don't you?
- (5) I never thought you would sink low enough to do a trick like that.
- (6) We'll have dinner at the Ritz, see a show, and dance all night.
- (7) So sorry. There are no more tickets for tonight. Next! What can I do for you?
- (8) I never want to see your face again. Now get out.
- (9) Isn't he a cute little thing! And he's only five.
- (10) I have never known anyone who seemed to be such a thoroughly good man.
- (11) There doesn't seem to be any use trying. I'm thoroughly beaten.
- (12) Watch out! You'll hit that car!
- (13) I am so full, I feel as if I'd burst; and it was all so good.
- (14) We're so proud of Steve. He takes his honors like a man.

6. Select a poem which expresses a mood with which you sympathize, and read it for the class in a vocal tone which expresses the mood.

*Project 6: Elevated Conversationalism and Emphasis—Speaking against Distractions*

Purposes of This Assignment: (1) To develop skill in talking to an audience under distracting conditions; (2) to achieve the effects of forceful conversationalism and emphasis.

Procedure: Select a topic upon which you feel further group instruction is important. Phrase your thesis so that you can treat it adequately in five

minutes. Develop it by formulation of a simple outline which can be easily remembered. Use material which is simple, vivid, and interesting. Organize the speech to make the central idea and main points stand out through repetition and other forms of emphasis.

In rehearsing the speech prepare to:

1. Use vocal force which will project your ideas.
2. Use a conversational rate which is:
  - a. Relatively slow.
  - b. Well phrased, with frequent pauses.
  - c. Varied from phrase to phrase.
3. Keep your mind on what you are saying as you speak.
4. Maintain a vivid awareness of your audience and their reactions.

A subject for the speech may be drawn from the suggestions for speech topics presented for the work of this class.

*Facts and Principles Useful in Preparing This Assignment:* The conversational mode in public speaking requires:

1. Adjustment to the responses of the audience.
2. Directness on the part of the speaker.
3. Full familiarity with and interest in the subject.
4. Use of voice which is varied in rate as in private conversation, but somewhat slower and more forceful.
5. An alert and expressive physical reaction to ideas.

Speaking in situations where there are many distractions requires:

1. A keen realization of the importance of the topic by the speaker.
2. Vocal force, variety, and physical activity which make attention easy.
3. Simple and effectively formulated language.
4. An outline of material which is easy to follow and remember.
5. Material in support of the outline which is vivid and interesting.

## REFERENCES

ANDERSON, VIRGIL A.: *Training the Speaking Voice*, Oxford University Press, New York, 1942.

FAIRBANKS, GRANT: *Voice and Articulation Drillbook*, Harper & Brothers, New York, 1940.

GRAY, GILES, and CLAUDE WISE: *The Bases of Speech*, Harper & Brothers, New York, 1934.

O'NEILL, JAMES, and others: *Foundations of Speech*, Chaps. VI-IX, Prentice-Hall, Inc., New York, 1941.

SARETT, LEW, and W. T. FOSTER: *Basic Principles of Speech*, rev. ed., Chaps. VIII-XI, Houghton Mifflin Company, Boston, 1944.

TRESSIDER, ARGUS: *Reading to Others*, Scott, Foresman & Company, Chicago, 1940.

## THE SPEAKING VOICE

VAN DUSEN, C. R.: *Training the Voice for Speech*, McGraw-Hill Book Company, Inc., New York, 1943.

WEAVER, ANDREW T.: *Speech*, Chaps. VIII-X, Longmans, Green & Company, 1942.

WOOLBERT, CHARLES H., and SEVERINA E. NELSON: *The Art of Interpretative Speech*, Appleton-Century-Crofts, Inc., New York, 1935.

WOOLBERT, CHARLES H., and JOSEPH F. SMITH: *Fundamentals of Speech*, Chaps. VIII-XIII, Harper & Brothers, New York, 1934.

## CHAPTER 14

# Articulation and Pronunciation

Articulation and pronunciation are studied together in this chapter because they both involve the formation of the sounds of spoken language. A sound is said to be misarticulated when the speaker cannot or does not regularly form it acceptably. If the speaker can and does form the sound properly but merely misuses it in the utterance of a particular word, or if he makes some other error in pronunciation, such as misplacing an accent, the word may be said to be mispronounced. There are also certain differences in methods of study for improvement and in the standards of acceptable achievement for articulation and pronunciation. But the general problems have so much in common that we shall include our discussion of both in the same chapter. We shall use articulation as the broader term in the following discussions. The student will readily see that many of the principles of articulation apply to the pronunciation of a single word as well as to the formation of a particular sound.

### THE FUNCTIONS OF ARTICULATION

We saw in the last chapter that articulation may be considered one of the processes of voice production for speech. If we look at this idea in greater detail, we see that articulation is a process of making the sounds of a language. The systematic study of articulation is known as phonetics. One might study articulation as a characteristic of language. The dictionary, for example, may be used as a guide and source book for the study of articulation

## ARTICULATION AND PRONUNCIATION

and pronunciation as well as for other characteristics of language. We choose to emphasize the relationship of articulation and voice production because we believe that this focus will help us more readily to develop the skills which are our objectives in the introduction to speech. In the study of articulation as a speech process we are concerned with the development of phonetic skills which enable the speaker to acquire a satisfactory standard for self-expression and for acceptability of his speech by listeners.

### STANDARDS OF ARTICULATION AND PRONUNCIATION

By what standards are we to judge articulation and pronunciation? The answer to this question is not a simple one. First, sounds must be so articulated that speech is intelligible. Many words in our language differ only in the articulation of a single sound. If the speaker intends to use one word, but fails to properly articulate the discriminating sound, the listener may interpret one word as another. Consider such words as *ten* or *tin*, not or *gnat*, *mat* or *bat*, *fife* or *five*, *wad* or *rod*, *wet* or *whet*, and *fussy* or *fuzzy*. The confusion of the number seven for eleven in military orders has caused loss of life. One can find hundreds of such comparisons in which one word may be mistaken for another by misarticulation. In spite of the fact that the listeners may correctly interpret the meaning intended from the context, such articulation slows down communication and renders it inefficient. Errors may be corrected through questions when they occur in conversation, but the listeners may not be expected to make these adjustments in public speech.

Another significant standard involves the social acceptability of the speaker's articulation. Articulation is similar to language in its levels of social acceptability, of which there are three: sub-standard, informal, and formal. A level of exactness completely acceptable to some persons is considered crude and unpleasant by others. Standards which would not be questioned in lively informal speech would be wholly inappropriate for formal occasions. The student of speech should understand the need for achieving a level of skill in articulation which meets the demands of the most exacting listener. Otherwise such listeners will be distracted and irritated by what they hear.

## SPECIFIC PROBLEMS

*Dialect*

Standards of articulation also differ from region to region in the United States. There are at least three general regional patterns, the Eastern, the Southern, and the general American. The differences which characterize the best articulation in these regions are not ordinarily considered substandard performances in any of them. There are of course a great many variations within each region. Extremes of regionalism in articulation are atypical and subject to criticism by those of exacting standards even within the region. A personal standard which conforms to the level of exactness of the better educated citizens of a region may be considered adequate for the person who expects to spend his life in that region. However, if he travels, or uses the radio, he may profit from the development of the skill necessary to adapt his articulation to the standard preferred by the country as a whole.

A problem closely associated with regionalism in articulation is that of foreign accent or dialect. It characterizes the speech of those who have learned to speak English as a second language, or who have learned their spoken English from such persons. Some foreign languages do not employ all of the sounds of English. Other languages contain similar sounds although they may be articulated somewhat differently. These sounds cause the most difficulty in learning a new language. Differences in the inflectional patterns and intonations of languages also cause difficulties. While it is no disgrace for one's speech to reveal the country of his origin or ancestors, it should be noted that these dialectal characteristics of voice and articulation are a source of distraction and confusion in communication. The use of dialect is especially to be deplored when the speaker trades upon it as a sort of affectation in speech to which he attaches positive cultural values.

*Oral Inaccuracy*

Perhaps the most common difficulty in articulation is what is commonly called "lip laziness." The weakness, however, does not always lie exclusively in the lips. Other articulatory organs are

also involved. The result is mumbling or general oral inaccuracy. To overcome such a habit the speaker may need two skills. First he needs a sufficiently clear and vigorous tone to carry sound differences to his listeners. Second, he needs sufficient control of all the articulatory organs to use each of them as needed to modify the basic tone. Some persons do go to the extreme in overactivating the articulatory organs and thus produce a kind of affected nicety of enunciation. This is particularly true with certain words about which the speaker has become self-conscious. The fault, however, is not nearly as common as underarticulation. If this practice is only a stage in improving articulatory habits, it is not to be deplored.

### *Sounds of Unusual Difficulty*

Some sounds are misarticulated more frequently than others. Among the vowels some of these sounds are the "a" sound in *bad*, the "e" sound in *get*, the "i" sound in *fish*, and the "u" sound in *just*. The diphthong "ou" as in *down* is frequently perverted to an "au" sound. Consonants commonly causing difficulty are the aspirate and fricative sounds such as "s," "z," "ch," "dz," "sh," "zh," "f," "th," "v," and the "wh." The "n" is often substituted for the "ng," and the "t" is erroneously produced by a glottal stop rather than an explosion between the tongue and hard palate. The "t," "d," "p," "b," "k," and "g" are sometimes exploded when they should merely be stopped by the articulators. The "w" may be substituted for the "r" as in "bwight" rather than "bright." Although there are many other variations which occur occasionally, these are among the most common. Every student of speech should make a systematic analysis of his articulatory habits to discover his personal speech sound variations in order that he may take steps to correct them.

### *Types of Pronunciation Errors*

Pronunciation errors are commonly classified into errors of five types: substitution, addition, omission, inversion, and misplaced accent. Although it is not always possible to place a mispronounced word exclusively in one rather than in another of these

classes, the classification serves a practicable purpose in understanding and improving pronunciation. Some examples of each class are listed below:

*Substitutions:* agin for again

fer for for

bak for bag

wuz for was

suite for sweet

*Additions:* ca(l)m for calm

fore(h)ead for forehead

rem(i)ment for remnant

pang(g) for pang

across(t) for across

*Omissions:* col for cold

reconize for recognize

dimond for diamond

eighs for eighths

battery for battery

*Inversions:* occifer for officer

calvery for cavalry

casual for causal

interduce for introduce

pervide for provide

*Misplaced  
accent:* adult for adult

research for research

superfluous for superfluous

impotent for impotent

futile for futile

### *Causes of Pronunciation Errors*

Words are mispronounced for a number of reasons. One is spelling. Words are not always pronounced as they appear to be from the spelling. Moreover, spelling provides no clue to accent. Some errors are made by failing to note changes of pronunciation for words serving different linguistic functions. Words are sometimes mispronounced because they are confused with similar words. Other words are mispronounced because a sound they

contain is commonly misarticulated. But most mispronunciations probably occur because the words were first heard mispronounced or the first pronunciation was a bad guess and the habit for pronouncing that word in error became fixed. It is better to make a good guess at a new word than mumble it, for when mumbled, the pronunciation is bound to be erroneous. But there is no substitute for the habit of checking a good up-to-date American dictionary for pronunciations of words which are not known. Moreover, pronunciations, as other language forms, change with time. There is no justification for saying that the majority of cultured people mispronounce a word. If most well-educated people "mispronounce" a word in a certain way, this pronunciation is almost certain to become the accepted practice in a short time. The dictionaries attempt to follow rather than dictate cultured practice in pronunciation.

### ANALYSIS OF ARTICULATION

#### *Organs of Articulation*

We have referred to the organs of articulation as the jaw, the lips, the teeth, the tongue, the hard palate, and the soft palate. The muscles of the inner surfaces of the resonance cavities of the mouth and the pharynx also operate to determine the shape of the oral cavities which modify tones to cause the distinctive quality of the vowel sounds. Chronic inflammation of these surfaces or growths upon them may seriously affect skill in articulation. Moreover the muscles of the larynx which produce voice are responsible for distinctions between the voiced and the voiceless sounds. The ear also serves in a way as an organ of articulation. Unless the sounds are clearly heard, false habits of articulation are likely to be developed. It is not the function of this chapter to present to the beginning student a detailed account of the normal structure and function of the articulatory organs. The specialized student of speech should make a detailed study of them. Some explanation of the organic basis of articulation is presented to help you understand any unusual characteristics of these structures. The student who discovers extreme variations of structure of the vocal organs should consult a voice specialist about them.

An introduction to the articulatory function of these structures will also aid you to a better understanding of the classification of the sounds of English speech.

### *Sounds of English Speech*

The sounds of speech are made with considerable variation by different persons. The study of articulation is not undertaken in the attempt to get all persons to make each sound in such a manner that it will always sound exactly the same. The sounds may be said to exist in families called *phonemes*. The student should learn to make the sounds in a manner which makes each one clearly acceptable as a member of the phoneme to which it belongs. Some students may have associated sounds with the letters of the alphabet. It will be helpful to learn to think of the sounds themselves as the sound units of articulated speech. That is, the sounds of the word "hurt" are "h-r-t" rather than "aich-you-are-tee." Specialists in the study of the sounds of language have developed the science of phonetics which provides a systematic set of phonetic symbols, with only one symbol for each sound family or phoneme. The diacritical marks used in the dictionary are an attempt to provide symbols for sounds by using marks over the letters of the alphabet. The phonetic symbols used in standard English are included in Appendix A for the special student. A careful study of the nature of the principal sounds of English as derived from diacritical marks will be sufficient for the purposes for which the average student studies articulation. The marks employed in the following vowel classification are derived from Webster's *New International Dictionary*.

There are three main types of speech sounds: the vowels, the diphthongs, and the consonants. The main distinction between vowel and consonant sounds is that vowels consist of relatively unmodified tones, whereas the consonants consist primarily of the modification of voice by a type of friction or stoppage which produces noise. The diphthongs are combinations of vowel sounds produced as one sound.

The variation of vowel sounds is the result of the use of different areas and sizes of resonators in the oral cavities. These areas may be located on a vowel parallelogram as indicated by the ac-

## ARTICULATION AND PRONUNCIATION

245

245

ARTICULATION AND PRONUNCIATION  
companying chart. High front vowels are the "e" of *be* and the "i" of *bit*. The lowest of the front vowels is the "a" of *tan*. The "u" of *but* is called a midvowel. The back vowels range from the "a" of *father* to the "oo" sound in *fool*.

## THE VOWELS

ē  
ī  
ē  
ā  
ū  
ā

The principal diphthongs are "u" of *use*, "o" of *hole*, "ou" of *ouch*, "a" of *day*, "i" of *light*, "e" of *feet*, and "oi" of *oil*. Although some of these sounds are commonly considered single sounds, careful study will reveal them to be combinations of other sounds.

The main classifications of consonant sounds are the stop-  
plosives and continuants. Each sound may also be classified as a  
voiced or voiceless sound. Speech sounds are listed below ac-  
cording to these classifications. Further classification may be  
made by locating the articulatory organs used to form the sound,  
as the lips, lips and teeth.

The main classifications of consonant sounds are the stop-  
plosives and continuants. Each sound may also be classified as a  
voiced or voiceless sound. Speech sounds are listed below ac-  
cording to these classifications. Further classification may be  
made by locating the articulatory organs used to form the sound  
as the lips, lips and teeth.

Stop-plosives		THE CONSONANTS			
Voiced	Voiceless	Voiceed	Continuants	Voiceless	
b	p	v	f		
d	t	th	th		
g	k	z	s		
	h	zh	sh		
		j	ch		
		wh		w	
		m			
		n			
		ng			
		r			
		l			

Although it is possible to vary the manner in which the consonants are formed, such variation is not common. The student of

articulation will want to make a careful study of his manner of forming sounds as a basis for improving his standard of articulation.

### IMPROVING ARTICULATION

How does one go about the improvement of habits of articulation? There are several steps in the process. Although they are listed as consecutive steps they cannot be isolated completely. The achievement of a high standard of articulatory skill is really an integrated process and as one improves his skill in later steps of the process, he will also probably improve in the initial steps. But a plan or system will produce better results than a haphazard method, and in a plan it is necessary to begin someplace. Motivation, or an interest in improvement, and an understanding of the processes of articulatory improvement are useful for all three steps. The best type of motivation will come from a realization of the value of attaining the skill. Practice in articulatory improvement, together with study, serves to provide understanding.

The first step in the study of one's articulation may well begin with a systematic test to determine the sounds causing difficulty. Examination of factors which may be responsible for the difficulty is an important feature of the test. Next, one should learn to hear the differences between the sounds as produced and as they should be produced. Then the student learns to make each sound properly and contrasts his old and new productions. When the contrasting sounds can be produced there follows the long process of making the new skill permanent in isolation and in integrated speech. This may involve training the articulatory organs involved to respond habitually with the correct formation of the sounds. Continued practice on the sound as a separate unit, negative practice to produce the sound in error, and practice on the sound in oral reading and in extemporaneous speaking will normally lead to fixation of the proper production in the regular speech habit.

### PROJECTS AND PROBLEMS

#### *Project 1: A Test of Articulation*

The following exercise for the study of speech sounds should help you to identify any sounds with which you have difficulty. The sound to be

identified and tested is indicated with Webster's *Dictionary* marking after each number. The first word contains the sound in a prominent position. The following list of words contains some words with the same sound and others without the sound. Pronounce the words aloud and underline those which contain the sound you are testing. Check the line to the left of the number for all sounds on which you need further work. For a short form of the test do only the items marked by an asterisk.

- 1. ē feet, fit, date, cat, me, egg, fill, sec.n
- \*2. ī dill, deal, it, pit, peat, pet, duck, dick.
- \*3. ē get, git, dale, end, shall, yet, enter, out.
- \*4. ā pat, pet, as, den, leg, rock, rack, dad.
- 5. á ago, up, lute, policy, fallen, bath, tuba, toot.
- 6. ū cud, cod, utter, just, shot, tuck, dude, put.
- 7. ī far, fur, on, want, had, luck, caught, ah.
- 8. ô caught, cut, doll, gun, tuck, owl, nod, coat.
- 9. ðo took, tuck, tune, could, crux, group, drew, wolf.
- 10. oo spoon, spewn, ooze, whom, luck, shoe, beauty, put.
- 11. ū you, rue, hue, food, fuel, feel, pew, full, fool.
- 12. ö coal, cull, oboe, slow, mutton, brow, cod, opus.
- \*13. ou cowed, kayoed, bough, ton, gun, rot, crayola, out.
- 14. ā pain, pen, pun, eight, tell, flay, Iowa, hail.
- 15. i like, lick, aisle, race, won, tiger, spy.
- 16. oi loin, line, bird, fine, toy, murder, voice, tall.
- 17. m mere, beer, ear, home, bill, robe, mop, summer.
- 18. n new, drew, under, dole, pew, pan, pants, singing.
- \*19. ng singing, sinning, rank, ran, rag, rang, ram, tinkle.
- \*20. p pour, more, whip, paper, cap, bees, robin, slap.
- 21. b ban, man, pan, robe, sober, baby, eob, rim.
- \*22. t Ted, dead, cad, madder, cut, feed, biting, three.
- \*23. d dote, tote, gad, mat, radio, fated, bat, tin.
- 24. k cap, gap, bagging, tackle, brig, kill, crew.
- 25. g gill, kill, rag, bucky, raking, core, sling, age.
- \*26. r roar, wore, hear, weep, deride, very, bar, weed.
- 27. l lay, pray, wake, little, camel, seal, sole, asleep.
- 28. f fly, ply, safe, differs, divers, have, thigh, wife.
- 29. v vain, bane, fat, proof, leave, unveiling, wail, live.
- \*30. th thank, tank, they, zink, swath, sin, anything, bass.
- \*31. th thy, vie, thigh, loathe, fat, sigh, mother, cloth.
- \*32. s saw, thaw, miss, shaw, trace, recent, clash, graze.
- \*33. z zoo, Sioux, boys, vice, lazy, noose, aphasia, place.
- \*34. sh ship, sip, cheap, mash, explosion, suit, fishing, shoot.
- 35. zh garage, garish, entourage, rajah, vision, mirage, ocean, cortège,
- \*36. wh where, wear, vile, while, winter wheat, witch, bewhiskered, white.
- \*37. h hill, gill, hinge, unhang, hurrah, who, rehash, wheel.

- \_\_\_\_ \*38. w way, whey, swine, whet, chair, fight, wise, quiet.
- \_\_\_\_ 39. y Yam, lamb, jello, yellow, onion, jeer, set, young.
- \_\_\_\_ \*40. ch cherry, sherry, Jerry, etching, leech, lush, ridge, chum.
- \_\_\_\_ 41. dz gin, chin, just, badge, richer, soldier, magic, pitching.

*Project 2: Articulation of Sounds in Connected Discourse*

In the following paragraphs, entitled "Notes on Speaking," the sounds of English speech are contained in a series of sentences. Each sound appears in all possible positions. The sentences may be numbered to conform to the order in which the speech sounds are presented in Project 1 of this chapter. Read these sentences aloud to test your standard of sound production in connected speaking.

#### NOTES ON SPEAKING

"We probably would not agree that Eastern speech provides an easy key to general education. If we did, it would not settle the controversy. Let anyone who thinks so get a pen and enter the debate. If he can actively agitate for his case, he is as apt to win as anyone. We cannot allow dogma or anyone with a mania for alphabets and syllables to annoy us about it. Until someone comes up with just the right argument, but little progress will be made. If we are calm and do not let argument sway honesty, we need not be shocked. All attempts to outlaw Western articulation ought to be fought. We should give the Western standards a good push. But to do this too soon may doom it. Few youths view the feud with amusement. There is no known opus to which we may go. We should allow our best brow around town to outline our study. Let us make it our aim to aid him, pay him well, and name a date for his paper. I should like to time him to see that my ideas are not treated idly. We should all enjoy the results of the toil on this problem of the voice.

"The problems of time and rhythm are among some of the most meaningful voice exercises we attempt. One may never know how broken or funny he sounds until he spends the time necessary to train his voice in open tones. Learning to use the lungs will bring a stronger reward than mere longing for a speaking voice. Although the popping and puffing of some persons is not typical we should help them put a stop to it. The study of breathing should be begun before anybody who is dubious of lab study can rob us of the data we need. At first, better habits of talking may be felt to take too much time. It is deemed good practice to do deep breathing for those who are in need of building a louder and more audible tone. The critical nature of the complaint can keep many from being likeable, although asking them to work too hard may make them sulk. The girl with the glottal stop causes many a groan until she practices so regularly and vigorously that teachers do not need to beg or nag to remind her of the problem.

"Try early to learn to hear your own rate when you rush at your reading

rather than berate yourself. The loss of medial and final sounds may leave listeners with the belief that you are careless or asleep. Don't be afraid to be different if you find that you muff the friatives by a rate which is too fast. Above all, have every vowel voiced vividly.

"Don't throw away your faith in ethical or pathetic proof, or think them an untruthful myth. Although these problems may bother you, would you not rather speak with a smooth voice than with a seething one? Use these pleasant but hazardous proofs if you would reach the zenith as easily as possible. Some say these devices are deceiving, but I think instead that there is small satisfaction in speaking without them. If you should shun such practice because you are bashful, put yourself under pressure and push forward until you finish it. Moreover, when you hear how much better your new habits sound, you may rehearse exhalation more happily. They increase the usual pleasure derived from good speech and add to the prestige of the speaker.

"Whoever has spoken for awhile with whispered, wheezy or whiny qualities might give little thought to whether or not he should eliminate them. But unless he is willing to watch others win all the rewards he will want to work on his own speech to become less unworthy. Yelling year after year will only yield an abused and amusing voice of little value. Changes of pitch will be especially helpful to teachers and preachers, although it may also help the speech of most children. Just imagine what a huge change such skill might make in the wages of a major or judge."

### *Project 3: Articulating Difficult Sound Blends and Combinations*

*Exercises for the Development of Clearness of Articulation:* Exercises for relaxing tension and toning up the articulators to be done by the class in unison.

1. ba - be - bi - bo - bu
2. pa - pe - pi - po - pu
3. da - de - di - do - du
4. ta - te - ti - to - tu
5. sa - sc - si - so - su
6. za - ze - zi - zo - zu
7. ingga - ingge - inggi - inggo - inggu
8. ingka - ingke - ingki - ingko - ingku
9. ra - re - ri - ro - ru
10. ha - he - hi - ho - hu
11. wha - whe - whi - who - whu
12. wa - wc - wi - wo - wu
13. Count to twenty-five using a vigorous vocal tone.
14. Count to twenty-five using the adjectival form of the numerals.
15. Repeat the last exercise using a strong whisper in articulation.
16. Write out combinations of numbers and practice calling them out rapidly.

Practice the following exercises on sound combinations and prepare to do them individually when called upon.

1. Peter Prangle, the prickly, prangly pear picker, picked three pecks of prickly, prangly pears from the prickly, prangly pear trees on the pleasant prairies.
2. Big black bugs brought buckets of black bear's blood.
3. Pillercatter, tappekiller, kitterpaller, patterkiller, caterpillar.
4. A big black bug bit a big black bear.
5. Better buy the bigger rubber baby buggy bumpers..
6. A tutor who tooted the flute  
Tried to tutor two tooters to toot  
Said the two to the tutor, "Is it harder to toot, or  
To tutor two tutors to toot?"
7. Betty Botta bought a bit of butter,  
"But," said she, "This butter is bitter,  
If I put it in my batter  
It will make my batter bitter;  
But a bit of better butter  
Will make my bitter batter better."  
So she bought a bit of butter,  
Better than the bitter butter,  
And it made her bitter batter better.  
So 'twas better Betty Botta  
Bought a bit of better butter.
8. Thomas a Tattamus took two T's,  
To tie two pups to two tall trees,  
To frighten the terrible Thomas a Tattamus!  
Now do tell me how many T's that is.
9. He was a three-toed tree toad, but a two-toed toad was she.  
The three-toed tree toad tried to climb the two-toed tree toad's tree.
10. How much wood would a woodchuck chuck if a woodchuck could chuck wood?
11. Sister Susie went to sea to see the sea you see  
So the sea she saw you see was a saucy sea.  
The sea she saw was a saucy sea  
A sort of saucy sea saw she.
12. Seven shell-shocked soldiers sawing six slick, slender, slippery, silver saplings.
13. A skunk sat on a stump. The stump said the skunk stunk, and the skunk said the stump stunk.
14. A biscuit, a box of biscuits, a box of mixed biscuits, and a biscuit mixer.
15. Theophilas Thistle the successful thistle sifter in sifting a sieve full of unsifted thistles sifted three thousand thistles through the thick of his thumb.

See that thou oh thou unsuecessful thistle sifter sifft not three thousand thistles through the thick of thy thumb.

16. Amidst the mists and coldest frosts  
He thrusts his fists against the posts  
And still insists he sees the ghosts.

17. Let the little lean eamel lead the lame lamb to the lake.

18. Nine nimble noblemen nibbling nonpareils.

19. Esau Wood sawed wood. Esau Wood would saw wood. All the wood Esau Wood saw Esau Wood would saw. In other words, all the wood Esau saw to saw Esau sought to saw. Oh, the wood Wood would saw! And oh, the wood-saw with which Wood would saw wood. But one day Wood's wood-saw would saw no wood, and thus the wood Wood sawed was not the wood Wood would saw if Wood's wood-saw would saw wood. Now, Wood would saw if Wood's wood-saw would saw wood. Now, Wood would saw wood with a wood-saw that would saw wood, so Esau sought a saw that would saw wood. One day Esau saw a saw saw wood as no other wood-saw Wood saw would saw wood. In fact, of all the wood-saws Wood ever saw saw wood Wood never saw a wood-saw that would saw wood as the wood-saw Wood saw saw wood would saw wood, and I never saw a wood-saw that would saw as the wood-saw Wood saw would saw until I saw Esau saw wood with the wood-saw Wood saw saw wood. Now Wood saws wood with the wood-saw Wood saw saw wood.

#### *Project 4*

Find two to three pages of prose which develop an idea of interest to you. Go over the passage and underline all sounds with which you have difficulty. Practice reading until you can articulate all sounds clearly and acceptably. Read another similar passage to see if you can articulate all sounds effectively without further study of them.

#### *Project 5*

Turn to Appendix A and study the phonetic symbols in that list until you know them. Your speech will be criticized at times with phonetic symbols and you should have a clear understanding of the sounds for which they stand.

#### *Project 6*

In the following passage, entitled "Advice to Speeoh Students," you will find about 50 per cent of all words in the speech of a group of American college freshmen, and many other common words with which some students have difficulty. If you can articulate the sounds of this passage in an acceptable manner, it is probable that you will have little difficulty with common words. Practice reading this passage until you can articulate all sounds effectively.

### ADVICE TO SPEECH STUDENTS

"Both men and women college students need some speech education. It is natural that all of our friends don't help us. The first reason for this is that a person usually doesn't find it easy to be tactful. Secondly, a friend will now and then hesitate because he is really no better. Next, who can say just how his every little fault must be changed? Only about ten out of a thousand will have a clear picture of any one fault, although they may have a number of goals. Again, some of them are not so very bad. Or, last but not least, many of these habits we have today may change months later. Yet what your life has been while you were trying to carry on cannot finally escape you in an instant or even before the year is over. It is a fact that this was what a man once went to Europe for.

"My advice here is that you must be kept doing your school lessons in speech. I do this merely so that in time as you go up the ladder of success you should be more able to do what you want.

"Although you may think such new habits of saying things aren't anything with which other people climb out of their despair, they are and if you would escape from trouble, there is still time. When asked by any individual around town where you learned about this subject, you had better beg to answer by going down into the case and putting the several explanations together. You could also tell something of why you now fill a far larger room with listeners. Whether or not you wonder at what we mean is less important at the moment than being moved toward the skill in speech for which you came to get help."

#### *Project 7*

Turn to Appendix B and study the pronunciation of all words in that list. It is made up of words frequently mispronounced. Note the words with which you have difficulty. Practice their pronunciation singly and in a sentence until you can pronounce them correctly and easily. The study of this list should be helpful for vocabulary development as well as for pronunciation.

#### *Project 8*

In the following story about the Boratti family there are in each chapter 100 words from the list in Appendix B. If you know the words in that list quite well you should not mispronounce more than one or two words in each chapter. If you do not know the pronunciation of the words in the list, you may mispronounce as many as fifty words in each chapter. Without study high-school students will mispronounce an average of over thirty words in each chapter and college freshmen will mispronounce an average of fifteen words in each chapter. Work on the story chapter by chapter and see if you can read the later chapters with fewer words mispronounced than you mispronounced in the early chapters.

THE BORATTI FAMILY<sup>1</sup>*Chapter A*

"Henry Boratti was faced with the ignominy of becoming a prisoner of the Italian Government. His heinous crime was just that he was too poor to pay his debts. Yesterday he had conceived of a dazzling idea. Instead of prison, why not America? Although the root of his being was firmly imbedded in Italy, he felt that perhaps it would be preferable to attempt to regulate his life to the chaos and intricacies of a new country than to endure his present state of grievous deprivation. When Henry told his wife and children of his singular plan, contrary to his fears, although his wife did catch her breath in surprise, the children remained calm and did not express any genuine regret at leaving home. Comely Mrs. Boratti knew it would be futile to object again. She could not deny that Henry's safety must take precedence over her feelings, and America might be ideal.

"Because Henry felt the need of advice he began to frequent a hall which was a gathering place for a hundred men in a state comparable to his own. On alternate nights a subtle old Arab soothsayer gave them spiritual advice, encouraging them extraordinarily and often helping them to arrange every detail of the itinerary for their escape from Italy.

"By dint of great industry all preparations were complete by February, and the Borattis bade their goodbyes and set sail from Naples. Henry had taken some dried salmon and a bottle of milk for sustenance, while Mrs. Boratti had brought a beautiful bouquet, and many other ridiculous and superfluous articles such as a bronze figure of an athletic gentleman with a lantern jaw, and a picture of a bayou in Southern Italy.

"As the ship crept out of the bay, Mrs. Boratti pressed her forehead against the grimy porthole in an effort to recognize the familiar column of smoke issuing from the chimney of Vesuvius. As they sailed away, a film of tears impeded her vision, and Henry felt that his celluloid collar was constricting his larynx. The modern apparatus of the ship interested the children, while their parents found amusing adult company on board. There was a cavalry officer on leave from his corps, who, at the most irrelevant times would argue with a senile gentleman in overalls over the possibility of a formidable schism in the universe. A suave professor, who was doing research on the mathematical concept of the integer, was an aspirant for the hand of a sleek singer. She would turn the battery of her eyes on him, and later try to cement a friendship with a versatile barrister on board who owned a vast estate in England.

"As they entered the New York Harbor, Henry realized that he would soon be a naturalized citizen of this country, and he felt that he was entering a new era."

<sup>1</sup> Prepared by Miss Marian Latta, formerly of the Department of Speech, University of Minnesota.

## GENERAL SPEECH

## Chapter B

"The momentous day the captain at the helm of his ship brought them into New York, the Boratti family felt that it must be longer than a week ago since they had left Italy behind. Mrs. Boratti wept and a tremor passed over her as she realized how irrevocable and absolute their decision had been, and that probably her husband's initiative in attempting to preserve their safety really meant that they would have to isolate themselves from their home and friends for the remainder of their lives, but she did not refer to her thoughts. The children were interested in watching a fisherman with a huge draught of fish.

"Pretty Mrs. Boratti stepped across the gangplank and picked a tortuous path through the crowd towards Henry, who was standing a little apart. He was struggling with a bag covered with tarpaulin and an umbrella while attempting to inveigle his son, who was drawing back like a frightened lamb, to hurry. He became so piqued that he finally resorted to chastisement.

"The customs was a sorry business for Henry. He tried to remonstrate, but lost the last remnant of his patience, flying into an impotent rage when he was told to get in line and advance to declare the gifts he had brought in. His behavior became so indecorous that the official gazed on him with disdain. Henry was not very adept in handling English pronunciation and the perspiration began to ooze from his face as he tried to explain, with many a grimace, that he had nothing to declare. When he made himself clear, the official said, 'Aye, the circumstance does alter it.'

"As a whim, a man in a garage gave Henry tickets gratis for the opera, which was very human of him, and helped lighten Henry's heart. When he took his family that night to the Lyceum Theater, they exclaimed in joyous unison at the beauty of the bas-relief on the façade of the building. They had comfortable seats from which to watch the performance. The opera was concerned with the biography of a cadet from Africa who lost his perspective and dared to trespass on the property of a friend in Japan to pay homage to his wife. Unfortunately he did not calculate on his own hypocrisy bringing about his defeat, as he died of diphtheria, and was thrown into a cistern. There was an address by the author as a curtain call.

"Although the children had had no previous experience of this kind, they had behaved generally in an exemplary manner, pointing, until they were stopped, at her and widths of silk, a woman of some obesity, with a rustle of many black hair, sat down in front of them. Now the children acted in a mischievous kindergarten manner, pointing, until they were stopped, at her and her escort, who was a perfume manufacturer.

"When they arrived home, Mrs. Boratti felt a cold coming on, so Henry got some cold medicine for her from a cupboard over the desk, and as a preventive measure diluted some for the children.

"After a careful study of the geography of the country, the Borattis choose Arcadia, Illinois, for their new home. They left for this home in

April. Mrs. Boratti was well satisfied when she saw it. They had quite an area around the house, with a creek running through the land and several nice elm trees for shade. They found water in a spring, nearby, to slake their thirst."

### *Chapter C*

"As you recall, the Borattis had traveled for an immeasurable distance at high costs to reach their destination. They wanted to forget the tremendous sacrifice they had made in leaving their home and kindred in Italy, and to make a gallant attempt to become American citizens of prestige.

"The first night, glad of the respite, everybody turned a deaf ear to the whistle of a passing train, and other inexplicable sounds and slept the profound sleep of the just. Next morning, Mrs. Boratti explored a suite of rooms in their rambling house, and took a promenade past the houses in the lane, down to the isthmus in the creek where the flowering almond and gigantic palm trees already made a bright daub of color to attract the eye.

"The route due south led past a tomb and to the home of the village sexton, an old settler of great stamina, who maintained a museum upon a money guarantee from the governor. He had a microscope through which he was wont to gape at monstrous reptiles of different types which he cut into eighths, and also bits of geological strata which he collected for an exhibit to be sent to Parliament. He also owned the bow of a ship which he claimed with bravado belonged to the Mayflower, but his guests were particularly vehement in protestation of their lack of credulity in such a story.

"One memorable morning, Mrs. Boratti saw at once that she could not get a permit for Mary to go to school, as her cold had settled in the membranous tissues of the pharynx. She tried to persuade Mary to stay in bed, threatening to penalize her if she didn't obey. Feeling that her knowledge of these matters was insufficient, Mrs. Boratti, after inquiry located a doctor to advise her what to prescribe. He told her to paint Mary's throat inside with iodine and simultaneously to rub the outside with a salve until the inflammation began to decrease, and also to give her hot chocolate to drink. Mary did not contemplate staying in bed with any pleasure, so her mother gave her a magazine and a manual to while away the time, and promised her a brooch which she admired greatly. Mary could be depended upon to do nothing about it in an underhand manner.

"Out of the nowhere one day Henry received an epistle from an old friend who was a pianist, saying that he was coming to their town to make his debut at the vaudeville house. Later a telegram arrived saying he would come by plane, so Henry hired a vehicle and drove to the hangar. The plane was strictly punctual as it thundered onto the field, and Henry was amused to watch the officials shout and threaten to indict two disputants who had been arguing. To reform them was impossible; and they had begun to produce a disturbance in the plane. Soon his swarthy friend appeared and they drove home.

"The concert was a great victory. He played in an interpretative man-

## GENERAL SPEECH

ner, and was asked for encore after encore until he had to use his handkerchief to mop the perspiration from his brow. It was a happy occasion for all."

## Chapter D

"For the length of time they had been here, the Borattis had made admirable progress in becoming acclimated to this new world. Although they still had poignant memories of Italy, they could now understand the vagaries of their new brethren.

"The twenty dollars a week which Henry earned as comptroller at the Municipal Airport was sufficient for the maintenance of his family, and he also received a monthly coupon from home. His business acumen helped him to wrestle with the statistics which the laboratory turned over to him and he was in charge of a structural building program. He loved to watch a dirigible or an aeroplane ascend into the sky directly in front of him and would often remain at the window until it swept out of sight over the horizon.

"Henry did not have a single juvenile prodigy among his children, but they were doing well in school, except for geometry, which was a lamentable matter for Tony, while translating Latin correctly was prejudicial, if not ruinous, to Mary's peace of mind. Both children had begun to realize the value of being amenable to their teachers.

"One Saturday the Borattis decided to picnic in the depths of the forest which formed one boundary of their estate. They wanted to introduce the children to some nice folk who lived in mansions nearby. Since the neighbors evidently did not wish to refuse the Borattis proposal, they with one accord, decided to accept. Mrs. Boratti took almost all morning to prepare the food, although she tried to hasten. She killed some poultry which she fried in a greasy pan, and made a pumpkin pie, hoping this food would satiate their appetites.

"Before leaving, Mary caught her finger in the cabinet door and hurried after Tony like an injured tragedian. But she could not pretend long and her excess of spirits returned when Tony, alias Hawkshaw the Detective, met her with boisterous shouts, brandishing a sword to protect her from any vindictive or impious coxcomb.

"The tapestry of autumn coloring and the height of the trees added to the scenic beauty of the children's secret spot, which was beside a miniature fountain made by a bubbling spring. They had a play house there where they could play in comfort. The scent of pine needles and the fragrance of dried leaves was peculiarly stimulating. Just as they were beginning to gnaw on a chicken leg, a weird man by the name of Esau appeared with a violin which he was playing in pantomime and with wilted orchids to sell. When they refused to buy, he began to inveigh them with oaths in a sonorous voice and asked them to oblige him by moving off his property. It is obvious that he did not gain their respect. 'It is evident that he has one of the prevalent colds and maybe a spot on his lung,' said Mrs. Boratti. 'He

keeps coughing and has to moisten his lips continually. He is really an object of pathos and probably someone's prodigal son. We must not judge him harshly nor think our standards applicable to him.' The neighbors were embarrassed as they had not suspected that the Borattis would decoy them into such an infamous situation."

### *Chapter E*

"One entire tedious year was finally over. The Borattis had wandered far from the land of the gondolas, but time had begun to soften the strongest pang of remembrance and their qualms attacked them considerably less frequently at present than when they first arrived in America.

"Henry's influence in the community had begun to increase. He was now an officer in the Standard Oil Company of Iowa, the treasurer, with a stenographer of his own. Twice in a year he had had a stupendous raise in salary, and the compulsory spending of a dollar no longer seemed a supreme sacrifice. He could now provide a better home, so he bought a piece of property located on a nice avenue, and told a famous architect to proceed with plans for the house. Henry was quite tyrannical in his demands. He wished the house to combine a decorous exterior with an hospitable interior. He insisted on a tiny library similar to a medieval one he'd seen a decade ago, with a recess in which he could put the second-hand bureau he had brought from Italy. He also wanted a projection room, and a granary separate from the house. The genial architect took especial care in presenting the data for the house and offered to reduce the price, but he finally decided to decline the job, because Henry immediately put so many hindrances in the way that it seemed useless to persist in the attempt to please him. When the realization came to Henry that the poor man was in the slough of despondency, he said, 'To err is human, saith the sagacious reclus. I am no barbarous brigand, so let's smoke some aged cigarettes and cease being angry combatants. We'll settle this matter yet.' As a result, the former prohibitions were lifted, and the house was soon finished.

"The truth was that it did not occur to Henry, when he was writing the invitations to his housewarming, that it would be difficult to bridge any social chasm which the mixed crowd might create. It would have been an anathema to him to leave anyone out, so as a friendly gesture he had invited a minister, a viscount who had just arrived via the airways to represent Italy, an aviator, a commander of the army posts, who had gained fame for his ability to combat the enemy, a zoology professor who was recovering from the mumps, the heroine of the current stock company who was the protégée of the mayor, and some friends of his younger child, along with many others.

"Because of the queer feeling in his abdomen, Henry did not preside over this gathering as though it were his sovereignty. However, Mrs. Boratti, looking beautiful with a Spanish comb in her hair, superintended cutting the cake into twelfths for her guests.

## GENERAL SPEECH

"Despite the arctic temperature that night, everyone had come. The orgies were without alloy, and it wasn't long before one diphthong after another was noticeable in the speech of their guests. That gala evening is now history in the community."

## REFERENCES

AVERY, ELIZABETH, JANE DORSEY, and VERA SICKLES: *First Principles of Speech Training*, Chaps. IV-VII, Appleton-Century-Crofts, Inc., New York, 1929.

BRIGANCE, W. N., and FLORENCE M. HENDERSON: *Improving Speech*, J. B. Lippincott Company, Philadelphia, 1939.

FAIRBANKS, GRANT: *Voice and Articulation Drillbook*, Harper & Brothers, New York, 1940.

GRAY, GILES W., and CLAUDE M. WISE: *Bases of Speech*, Harper & Brothers, New York, 1934.

KANTNER, C. E., and ROBERT WEST: *Phonetics*, Harper & Brothers, New York, 1941.

KENYON, J. S., and T. A. KNOTT: *A Pronouncing Dictionary of American English*, G. and C. Merriam Company, Springfield, Mass., 1942.

MERRIAM CO., G AND C. (Editorial Staff), *Webster's New Collegiate Dictionary*, 1949.

O'NEILL, JAMES M.: *Foundations of Speech*, Chaps. II-V and VIII, Prentice-Hall, Inc., New York, 1941.

WEAVER, ANDREW T.: *Speech*, Chap. XI, Longmans, Green & Co., Inc., New York, 1942.

## CHAPTER 15

# Bodily Action and Visual Aids for Speech

The auditor in most speech situations is more than a listener. He is also an observer. What the auditor sees as well as what he hears determines the way he will respond. For speech, as we have seen, is a complex whole of many parts. The speaker's visible presence is one of these parts. At the outset of the study of visible action, it is important to rid ourselves of any false notions we may have about its contributions to effective speech. We do not study action as a frill embroidered upon the substance of ideas of speech. The study of communication as a form of social behavior has no place for the development of action patterns for purposes of exhibitionism. We are not primarily concerned with gesture which will make of the speaker an aesthetically pleasing still or moving picture, although this is of some importance. In the practical area of communication there is no reward for the speaker of whom his auditors observe, "He had fine gestures." Although it may be true that "Every little movement has a meaning all its own," the dictionary for such movement has not been written. It is equally false to assume that if the speaker is inactive, he communicates no visible meaning to his auditors.

The study of action in speaking is concerned with the analysis and control of those factors in the act which are under observation by the auditors. If action had no symbolic value or social

## GENERAL SPEECH

meaning there would be no point in studying it. Although the visible actions of the speaker cannot be called a language, they do have semantic properties. This chapter might well have been called "The Vocabulary of Action," or "Behavioral Semantics." Of course visible symbols are used in many ways as a substitute for oral or written language. Consider such examples as the finger and gestural language of the deaf and dumb, the reading of lips by sight and touch, the arm signals of combat forces, smoke signals, and the use of semaphore or blinker codes. The use of these symbols involves many of the same problems as speaking. The action with which we are primarily concerned, however, is not used as a substitute for, but as a supplement to, other codes. It is the action and other visual aids (such as charts or models) the speaker uses which facilitate or interfere with the meaning he is trying to communicate to his listeners. It is the position of the speaker in the situation, his movement, appearance, manner, and habits of physical adjustment which create their social effects quite apart from linguistic or vocal codes. The problem becomes significant because of the relationship of this part or aspect of speaking to the total process. For the sake of effective study, however, we must consider it as we have other processes of speaking, in isolation as well as in coordination with the total act.

## VALUES OF THE USE OF ACTION IN SPEAKING

1. *The speaker's action provides cues to the nature of his personality.* This does not mean that action is the only agency of expression, but it ordinarily is the first one. First impressions go a long way toward orienting the audience to what follows. Most of us have learned from experience that first impressions are not always right. There are many persons who have not learned this. Such people seldom go to the trouble of postponing decisions or of correcting what may turn out to be bad judgment. Whether first impressions be true or false, much energy is wasted if they must be corrected. Experienced speakers are sometimes greatly surprised at the impressions of themselves they have created in others. They have gone to great trouble and expense to rendering their service, but they have overlooked the need for presenting their service in a manner which cannot be misinterpreted.

Good intentions, sound ideas, and worthy proposals will remain unheeded unless the speaker approaches his listeners in a manner which arouses their confidence in him. This is another way of saying that the social force of a personality is not always equal to its personal worth. The benefits derived from learning to put one's best foot forward are not confined to posture.

What are some of the characteristic types of activity which lead to misinterpretations of the speaker's manner? Let us consider the speaker's bearing or poise, energy level, facial characteristics, social attitudes, and neatness or orderliness. The speaker who can stand (1) relatively straight without being tense, (2) quietly without swaying, rocking, squirming, or fidgeting, and (3) with alertness by responding incipiently to the stimuli in his surroundings suggests confidence and efficiency. The antics of the old time revivalist or clown express the weaknesses of over anxiety or exhibitionism. The speaker who is so "perky" that he gives the impression of addressing a pep rally wherever he speaks or so "poky" that he suggests incompetence, indifference, or fear of consequences cannot inspire confidence as a person who makes efficient use of his energies. While the nonchalance affected to suggest the aristocratic or the academic mode may be appropriate in some situations, it will be dull and boring for most people who enjoy life well enough to really believe in it.

The unresponsive or "poker-faced" speaker may keep his auditors guessing for awhile, but most of them will not care enough to continue guessing very long. If the demands of the situation require the speaker to keep his personal reactions in the background, an enigmatic expression will be tolerated. Otherwise a favorable response from one's listeners will be facilitated by responsive facial expressions. Such facial expressions as the set jaw of pugnacity, the tilted head and curled lip of scorn, the drooping mouth lines of the grouch, the Cheshire cat or sickly grin, the sugar-coated smile, the random facial grimaces of confusion, and the evasive, faraway look of boredom, unless restricted to appropriate stimuli, will be interpreted as indications of emotional immaturity and maladjustment. The speaker who engages in these particular habits of expression is commonly unaware of having formed them at some previous stage of his per-

sonality development. When this is true, habits may be modified with relative ease once they have been pointed out. Beginning speakers often "give themselves away" after carrying on fairly well throughout a short speech by revealing untrained reactions as they retire from the platform. While such expressions destroy the emotional unity of performance, they also provide an excellent start in the controlled use of effective, purposeful action. The tastes, social sensitivities, and orderliness of the speaker in matters of social judgment are often rightly or wrongly interpreted from his clothing and personal toilet.

The appearances noted above need not occur in extreme form to cause difficulty for the speaker. The indiscriminating auditor may not be aware of the causes of his reaction. But there is ample psychological evidence to indicate that stereotyped judgments are often made on the basis of incipient or fleeting suggestions of such types of expression. Love at first sight as well as personality clashes, in which two persons become immediately aware of strong attraction or deep distrust of each other without being able to offer any apparent reason, may be explained on the basis of the compatibility or incompatibility of their habits of unconscious expression. Hunches in personality analysis may also frequently have such a relatively covert basis.

The reader should not make the mistake at this point of concluding that the study of action is primarily a matter of the study of the personality of the speaker, although he may appropriately review the chapter on the Speaker's Personality. There are many other ways in which action is an influence on speech.

2. *Visible action provides cues of the speaker's intentions toward his subject and his auditors.* Effective speaking demands sufficient control of the visible and tonal, as well as the linguistic, parts of speech to make them all suggest the same thing at the same time. The visible expression of many types of emotional reactions is interpreted with a high degree of accuracy by observers. In this respect the eye appears truly to be quicker than the ear, or at least surer. Visible expressions may have a higher degree of specific meaning than tonal expressions. When there is a conflict between what is said by the voice and what is said by action, the action is more readily accepted as the true expression. Consider

the demand of the recipient of aggravating banter who responds "You had better smile when you say that." Another illustration is provided by our common response to the novice in speaking who, with wobbly knees and trembling arms, says haltingly, "I - am - very - happy - to - be - here - today." Our judgment tells us that he would rather be a thousand miles away.

The speaker who is unduly emotional in response does not receive adequate consideration of the true intellectual value of what he may have to say. If one's emotional reactions are not appropriate for the situation, the standards of effective persuasion require that he keep them under control. Where nothing is to be gained by independence, discretion is the better part of persuasive as well as physical valor. Physical expressions of distrust or dislike are as apt to stimulate a vindictive response from a top sergeant or a shop foreman as speaking out of turn. It was Lincoln who pointed out that a drop of honey will catch more flies (as well as win more friends) than a gallon of gall. The effective speaker will try to find a way to accomplish his purpose without stirring up unnecessary antagonism.

An equally important achievement for effective speaking is the development of skill in the expression of emotional reactions to speech materials. Naturally, not all speech is concerned with strictly objective facts and intellectual reasoning. Great convictions, inspiring ideals, righteous indignation, sympathetic understanding, admiration, affection, doubt and hesitation, surprise, grief, disappointment, and hope are only a few of the many emotional reactions of men whose expressions are hollow indeed if they are confined in speech to the mere use of words. The person who has not encountered speech situations or materials in which such emotions are involved has not really lived. The speaker who sees no need for revealing his reactions under such responses is either grossly uninformed or immature. Now it is true that persons in our society do not go about indiscriminately imposing their emotive reactions on either strangers or friends. The person who hopes to be an effective speaker, however, must learn that this general principle of social life does not apply to his behavior as a speaker when the social situation warrants the strong expression of feeling. Although he should not "tear a pas-

sion to tatters," the point on which we wish to focus attention here is that neither should he be too tame. Learn to suit the action as well as the word to the mood to be expressed.

The major functions of action which we have discussed up to this point may be described as the provision of a means of general orientation of the listener to the speaker. Considerable space has been devoted to the subject because of its relative importance. Without the effective control of action many values which make for success in communication are not well achieved.

3. *Effective use of visible action makes the meaning communicated in speech more easily understood and remembered.* We recognize the inherent if not exact truth in the old proverb, "One look is worth a thousand words." Maps, charts, diagrams, and laboratory demonstrations have long been considered sound educational supplements to the informative lecture. Recent experiments on auditors' immediate and delayed memory for facts and principles presented with and without visual aids indicate the superiority of instruction with visual aids. It is not always practical or possible to carry about actual pictures of the objects or events we talk about. As a substitute for pictures we may develop the use of descriptive and suggestive action. Such action is especially helpful in suggesting size, shape, texture, distance, direction, location, movement, speed, weight, and force.

Consider an example from the world of everyday business affairs. The manager of a crew of vacuum cleaner salesmen who canvassed from door to door found, one hot summer week, that the sales of his group had begun to fall off. The sales approach of these men consisted of knocking at a door and offering to inspect the household vacuum cleaner for any needed repairs. The line on which they had depended to gain entrance for the inspection which might lead to the sale of a new cleaner was, "Lady, do you know that if the base of the brushes on your cleaner is not at least as close as a quarter of an inch from the floor, it can't clean your rugs effectively?" As a test the following week, the salesmen were instructed to supplement the words with action—as they uttered the line they were to raise a hand, hold the forefinger and thumb close together, and squint between them at the lady in the door. During this week the twenty salesmen gained access

to ninety-seven more houses than the previous week, and the manager attributed the fact to the persuasive effect of this use of simple visible action.

4. *Visible action may be used effectively to attain emphasis in discourse.* The comparative effectiveness of various words or actions is principally the result of the relative force or vigor of expression. While actions as well as words may be used for purposes of deception, the failure to use them constructively may result in an equally unfortunate misinterpretation of the proper importance or emphasis of ideas. Just as emotionless speaking is actionless speaking, actionless speaking is ordinarily emotionless speaking. Feelings of any degree of depth stir to action. The speaker who does not so respond cannot expect it of his listeners. The speaker who talks to his auditors from a distance on a tall platform loses contact but gains formality. The speaker who stands behind a stand or table at the center of the platform loses force. The speaker who stands away from a speaker's stand, beside it, or in front of it in the center of the platform gains in force of position. Experimental evidence reveals that the expression of ideas accompanied by the use of action is considered more emphatic than ideas expressed without accompanying action.

5. *The development of habits of visible action permits the use of a variety of means of expression.* Here we are concerned particularly with various types of action or gestures which have specific suggestive value. Such actions find their most common use in informal speech but may be used in the most formal of situations. Witness the upward movement of the hand of the clergyman as a signal for the audience to rise, the open hand held aloft as a means of quieting a restless audience, and the bow which serves as an acknowledgment of applause. More informal are such actions as a nod of the head, shrug of the shoulders, crossing the fingers to indicate agreement, fingers spread in the V-for-Victory sign, crossing the lips with the fingers for silence, beckoning, holding the nose, stroking the chin, pointing to the head with the finger moving in a circle, and scores of others. Gestures of this kind particularly serve the purposes of communication in silence and suggestion of meaning. An entire code of such gestures is employed to carry on communication in silence while broadcast-

ing in a radio studio. Effective communication in many places is enriched by this use of action.

6. *The use of visible action in speaking serves to catch attention and maintain interest.* Action is one of the few biologically adequate sources of stimulation to attention in speaking. A significant characteristic of attention is that it does not remain focused on one object for a very long period of time. Although you may learn to increase your span of attention, it is ordinarily short. The speaker who makes adroit use of action enables his auditors to shift their attention and still follow his discourse. An extreme example of the use of action for controlling attention is provided by the magician. He directs attention by the use of action in such a manner that other action necessary for performing his tricks goes unnoticed. More common examples of the use of action of this type are found in the use of paper and pencil by the salesman, looking at an object to which we want to attract attention, a change in the tempo of activity or a deliberate pause, and movement on the platform to indicate transition. Try looking at your watch sometime when speaking, and note how many members of the audience do likewise. While such techniques may be carried to the extreme by the person who "craves attention," their true values should not be ignored by any speaker.

7. *Effective use of visible action facilitates control of other speech processes.* Although action is a result rather than a cause of the release of energies by the speaker, the energies awakened for use in visible symbolism also vitalize other speech processes. The unexpressive face, for example, is almost always accompanied by a monotonous voice. The speaker who does not have a sufficient grip on himself to control his use of action lacks the grip necessary to control his emotional responses. Few, indeed, are the persons who become keyed up to the solution of a difficult problem in thinking and do not move about almost as a rat trying to solve a maze problem. We once observed a famous playwright developing a play. He would pace back and forth across his room and the end of an adjoining hallway for a few minutes, then sit down and write for awhile. Then the pacing process would begin over again. You may have heard of the Frenchman who had been tied to a chair by robbers. When his rescuers ar-

rived his first exelamation was "Untie my hands! I want to talk!" This is not to say that we think with our museles, although such a theory has been advanced. It does mean that a completely relaxed or a rigidly tense and inactive body is not conducive to effective communication. It does mean that the speaker should be wide awake, alert, and know how to operate his energy valves. As we have said, the effeetive speaker is not always aetive. In fact if he is to use his energies effeetively, he must know how to relax and conserve them as well as how to get up and get busy when there is a job to be done.

8. *Visible action on the part of the speaker provides empathic release of the muscle tensions of his auditors.* The chairs in most halls where formal speaking is done are designed for the attention rather than the comfort of the audience. The members of a seated audience will therefore become very restless if the speaker sets a pattern of eomplete quiet and inactivity in the situation. If he expresses himself through aetivity as well as through other means, he provides the suggestion for response to ideas which causes the action necessary to release tension and to facilitate relative comfort in listening.

9. *Direct eye contact of the speaker with his listeners is a particularly useful form of physical activity.* Special consideration is given this form of activity beeause of the frequeney of its occurrence as a problem, and the unique values which pertain to it. Its principal value for the speaker is found in the faet that it enables him to study, and make neecessary adjustments to, the responses of his listeners. The prineipal reason for indirectness of manner in the speaker is his attempt to narrow the field of his environment which bombsards him with stimuli that distract the train of his thought. The fallaey of this weakness lies in the faet that his speaking under these circumstances beecomes more a matter simply of expressing himself, or "unloading," than of communication. The speaker may fool himself with the thought that he neither wants to know nor cares how his auditors respond. If that were true, he might as well send them a letter and not include a return address. The essence of speaking as a form of social behavior is reciprocal social stimulation. If the speaker is to be effeetive in speaking he must keep in touch with the members

of his audience. He must learn the techniques of taking their responses into consideration and of maintaining sufficient presence of mind to adapt his ideas to those responses. Otherwise he is shooting in the dark.

Directness is a form of courtesy. The speaker who shows his auditors no courtesy has no right to ask it of them. Directness is also a form of calling attention to himself as the speaker. Witness the use of the pause and directness of address as a method of catching the attention of the audience at the start of a speech or as a form of discipline for those who create distractions in a meeting. The hypnotist uses this device as a means of getting his subject to narrow his attention to the suggestions to be given.

Scottie was a member of an infantry regiment at the front. The bayonet attacks were frequent and casualties severe. When his company was sent out on one of these attacks many were killed but Scottie returned. The company was reorganized and again sent to the attack. Scottie returned. This happened so frequently that his officers realized he must have some special technique which accounted for his success and survival. When asked how he did it, he replied, "When the command comes to charge, I leaps over the parapet, picks out me Boche looks 'im square in the ee, and wan of us is a dead mon." The speaker who expects to slay any auditors, either literally or figuratively, must learn to look them squarely in the eye. Effective directness, however, is not ordinarily a matter of staring the other fellow down. It is a matter of concentrating one's energies, aiming them directly at the objective, evaluating the result, and, when necessary, adjusting the line of fire. It may and should be done with exercise of all the civilities inherent in decent respect for our fellows.

10. *Effective use of visible action integrates the expression.* Without consideration of action, the study of speech as a form of social behavior in normal confrontation of listeners is not a well-rounded art. The speaker may talk without self-disciplined action, just as he may walk with a crutch, fish with a bent pin, or hang a picture without a frame. His habits of action may have developed incidentally in a manner which enables him to use them effectively without specialized study. But the same can be said for voice, language, writing, music, health, and a hundred

other matters, the conscious study of which most of us find to be helpful.

The broad functions of action must be recognized as: (1) expression for the speaker, (2) accurate representation for his subject, (3) projection in the social situation, and (4) adaptation to the demands of the listener. The point to be made is that "actions speak." If we would speak well we must speak in a manner consistent with the other symbols we use, in a manner which facilitates the completion of the pattern of direct address in a unified, well-rounded whole. The basic motive for the development of all action patterns can be summarized in this advice: *Develop habits of action which help you in speaking or the habits of action you have may handicap you.*

#### CRITERIA OF EFFECTIVE ACTION

We have indicated in Chap. 1 that the principal criteria of effective visible action in speaking are *directness, responsiveness, purposiveness, and adaptation*. These concepts may require somewhat more precise analysis than was presented there.

##### *Directness*

The speaker who is direct with his audience does not signal his desire to withdraw from them. He meets the situation in a manner which focuses his energies on his auditors, concentrates their attention upon himself, and is alert to necessary adjustments as he proceeds. He does not look at the floor or ceiling, out the window, or even over the heads of his auditors. He distributes his attention to all his listeners to give them the feeling that he takes them personally into consideration. If he reads from notes or paper, he does not keep his eyes focused on the manuscript. Even the effective reader gives his listeners the impression he is reading *to them*, not merely *from a manuscript*. The speaker should avoid embarrassment of auditors by singling them out for constant scrutiny. Persons with physical blemishes should not be subjected to prying eyes. Directness as well as other forms of action must be poised and well integrated. The speaker who only occasionally steals a furtive look at his listeners or who glowers at them constantly does not invite confidence. Such behavior sug-

gests that the speaker lacks confidence in himself. The speaker who wears glasses should see to it that they do not reflect distracting light into the eyes of his auditors.

### Responsiveness

The nature of responsive action has been analyzed to some extent in the treatment of the purposes of action. Responsive action is characterized by sensitivity and discriminative physical reactions to differences in the meanings and values under discussion. The speaker whose physical responses are the same when he reads aloud the latest revisions of the postal laws, Mark Twain's "Our Guide in Genoa and Rome," Alan Seeger's "I Have a Rendezvous with Death," and Patrick Henry's "Give me Liberty or Give me Death" knows very little about effective reading. One who is very much alive does not tell an anecdote in the same manner with which he asks for a peck of potatoes. An effective complaint cannot be registered in the manner of an apology. Praise or consolation of the grieving, expressed in the same way we utter a complaint or testify in court, are not very gratifying to the recipient.

Unresponsive action reflects dullness, indolence, indifference, or evasion. Whether or not the speaker actually possesses these characteristics, if he suggests them, the effect upon his listeners is the same. He may be sleepy, tired, overly relaxed, slow, weak, or absent-minded. Regardless of the cause of the difficulty, the speaker who has not learned to be alert and expressive cannot expect to get a favorable response in most situations.

### Purposiveness

Purposive action consists not only of the avoidance of random and distractional activity and mannerisms, but also of the development of a vocabulary of action which is meaningful and effective. Random activity—squirming, fidgeting, pacing, and such mannerisms of action as fingering a ring or watch chain pendant, rolling a handkerchief, pulling at the collar, tossing and catching chalk—is nonpurposive and should be eliminated in favor of habits permitting constructive, expressive use of energies. Tensions

and old habits of expression often interfere with, and make difficult, the development of new habits of expression.

Purposive action is highly motivated. It arises from an impelling inner urge to communicate with the whole body. Various parts of the body are well integrated in the expression. Such action is graceful, easily performed, and well timed in relation to the use of other symbols. Patterns are sufficiently energized to be carried through to completion. Like the golf shot, the gesture is dubbed if it stops in mid-air. Meanings must be clear and appropriate.

### *Adaptation*

Finally, effective action is well adapted to many factors in the situation. Action should be consistent with the dominant characteristics of the speaker's personality. Women often lose much of their grace and charm when they attempt to copy manly patterns of speaking activity. This does not mean that we have only "natural" patterns of action, and if we do not feel that we want to develop action skills, they are probably not natural for us. The person who is naturally clumsy, or socially timid, or lethargic should set about developing skill in the use of action for the role he takes as a speaker. Action should be evaluated in terms of the learner's state of development. For example, the student speaker's actions which are random, mechanical, and not well integrated are not to be wholly deplored. Attempt at action is to be encouraged as the first step in the learning process. His movements may feel very unnatural for him, yet if action is ever to become skillful, it must be learned as any other physical skill. Consider the golfer whose score is ordinarily about 100. He decides to take lessons from a professional. The professional suggests a new stance, grip, and pattern of swing. The next time around the course in practice of these new directions, the score climbs to 120. The persistent student of golf, however, will continue his practice. Soon he scores consistently in the eighties or lower. And the new actions now seem as natural and easy for him as the old patterns ever did. He has made habits of them, and his score suggests the value of learning.

Action should be adapted to the type and purposes of ideas ex-

pressed. As an accompaniment to the expression of intellectual ideas in everyday affairs, instructional speaking, and informal discussion, it should be reserved, suggestive, highly flexible, and discriminative. On the other hand great convictions or intense emotional situations require more complete patterns of action, greater vigor and speed. Expressive action may be repeated for emphasis, but if the same action is repeated over and over again it violates the need for variety in emphasis.

Action used in informal speaking is more varied, more highly personalized, and less reserved than in the formal situation. Action for large groups is ordinarily more formal than for small groups. It should also be simple, slow in speed, yet suggest energy. An important phase of adaptive action is its timing. Effective action precedes by an instant the accompanying words and tone of voice expressing the same idea. If the action either occurs at the same time or follows the expression of the idea by voice and language it becomes ludicrous.

The habits of action of auditors will also influence the nature of effective visible expression. If the listeners are primarily white-collar workers who lead a sedentary life, they will be tired out by the overactive speaker. If they are persons who do and like physical work, the speaker who is devoid of energetic expression does not challenge them. Action in reading is no less important than in speaking, but is suggestive only, rather than carried out in full expansive patterns.

#### STANDARDS OF ACTION

The standards which apply to the use of action are primarily those of effectiveness and personal development. If actions are effective in accomplishing their purposes as suggested early in this chapter, we may consider them adequately developed for communication. The student may not always find his action effective, but experimental evidence is available to indicate that people can learn to improve in effective use of expressive action through study. The fact that action may not be completely effective in a stage of partial learning provides no reason for abandoning objectives or methods.

### AGENCIES AND MEANS OF EXPRESSIVE ACTION

The principal agencies of expression are the head and face, shoulders, arms, hands and fingers, the body, and the legs and feet. Most expressive action involves a high degree of integration of parts of the body acting as a whole to produce positions, form, expressive lines, and patterns of movement. Every character actor knows that the manner of standing or walking, the tensions and coordinations of muscles of the body and shoulders, the dispositions and movements of the hands, tilt of the head, form of the face, and expressive lines of the mouth and eyes can be adjusted to suggest variations in physical conditions, moods, character, and personality types. Observers' judgments of meaning communicated simply through position and expressive lines do not agree as well as judgments of meaning communicated through moving patterns of physical expression. This fact appears to indicate that the most effective form of physical expression is a pattern of action in which location, form, line, and movement are well coordinated in at least a brief continuing series of actions. To formulate specific rules for all speakers about such matters as the placement of weight on the feet, the location of the feet in relative positions, the molding of the body as a whole into a particular type of posture, and the disposition or movement of the hands, would result merely in stereotyping the expressive action of all speakers into one mold. Such rules might be appropriate for acting a specific role, but since the typical speaker in normal everyday speaking activities plays many roles from hour to hour, it seems more important to develop adaptive patterns of physical expression than to limit and freeze expressions. If physical action is merely a colorless background for speaking, the speaker might as well keep out of the sight of his listeners. If it is accepted as a positive, constructive agency of speech, the speaker should learn to use it to the full value of its many varied types.

### LEARNING TO FORM HABITS OF EXPRESSIVE ACTION

Learning to develop effective habits of physical action is first of all a matter of recognizing the need for, and values in, this useful

## GENERAL SPEECH

aid to speaking. If the speaker has not developed a further appreciation of such values from reading this chapter let him look about him at other speakers. The fact that some get by with highly ineffective or confusing actions provides no indication of how much more they would achieve if they substituted new and effective habits for the old ones. Analyze your own performance to discover your problems. Study the principles and criteria of effective action. Develop goals for your own achievement. The ability to utilize physical action for many students is much greater in the informal than the formal situation. For such students, the problem is often a matter of revising preconceived notions about the use of action in speaking and removing inhibitions which interfere with an effective presentation. Some persons need to work for modification of deep-seated traits or characteristics of personality before they can achieve relative confidence and ease in the use of action.

Develop control over specific patterns of tension and relaxation in the muscles of the face, neck, hands, back, and legs. Learn to control and vary the release of energies. Drill on characterization and the simulated expression of feelings and emotions. Concentrate in speaking on the importance of putting across your full meaning through the use of all agencies at your command. Develop a consciousness of action in the study of speech in order that it may become a habit and you can forget it when you speak elsewhere. Practice action particularly in those types of speech or visual-aids speech with sample objects, drawings, maps, and routine patterns of action involved in the performance of some activity; story telling; and the speech on a subject of strong conviction. Work on the types of action with which you as a person have most difficulty, as well as on those which you find relatively easy. Finally, be patient. Two characteristics of action patterns make them some of the most difficult objectives to be developed by the speech student: They are less specific in nature than some other objectives, and they are often closely associated with the typical emotional habits of the speaker. Emotional habits are not modified as readily as those which are more objective and mechanical. These difficulties make skill in use of expressive activ-

ties none the less desirable and ability to learn none the less certain for the interested and persistent student of speech.

### SUPPLEMENTARY VISUAL AIDS TO SPEECH

Supplementary visual aids may add greatly to the effectiveness of speech. The speaker should make use of them whenever it is possible. Although they are more commonly used in informative speaking than in other types, they are also effective aids to argument, persuasion, and entertainment. The type of visual aid to be used will depend upon such matters as the material available, cost, skill in preparing demonstrations, the idea to be portrayed, and the situation in which it is to be used. Most student speakers will find that they can learn a great deal about this device by the use of objects, simple models, cardboard diagrams, and the blackboard. Exhibition of the real article or object is best, but where its use is not feasible, a model or diagram often will do what is needed.

#### *Types of Visual Aids*

In selecting your visual aids consider all practical possibilities. Models should be small and easily handled. If you demonstrate with descriptive action it may be better to have another person demonstrate while you talk. Organization charts consist of labeled boxes or squares and connecting lines. Sketches or maps are useful where one must be exact in portraying detail. Diagrams and cartoons are useful where points to be emphasized should be exaggerated for emphasis. The bar graph serves for quantitative comparisons. If there are few comparisons, place the bars vertically. If there are many bars or comparisons, place them horizontally on the chart. Scale comparisons accurately on the margin of the chart and space them evenly. Use a "pie" diagram for percentage comparisons. The line graph shows trends. Label axes clearly in bar and line graphs. Line graphs should be placed on a graphed or squared surface. Use contrasting colors for comparison in bar, pie, and, when more than one line is used, line graphs. The pictograph is sometimes more realistic in suggestive comparisons. It must be clearly labeled to reveal quantities involved. Flash cards or charts from which the

covering is quickly removed are useful for lists of words or phrases to be emphasized and for brief outlines of ideas. Slides, film strips, and motion pictures are primarily tools for showing visual aids, rather than types of aids themselves. On the other hand, phonograph records which serve as supplements to a speech have some of the characteristics of a visual aid although they are directed to the ear. Whenever you can do so, give preference to supplementary visual aids that appeal to more than one sense organ.

### *Making Visual Aids*

It is not necessary to be an artist to make useful visual aids. Keep them simple and large enough to be easily seen from the audience. Experiment with various ways of representing the idea in visual form. If diagrams are to be made during a talk, practice making them as you rehearse the speech. If you have a white background, use black or red for major comparisons. If the background is black, use yellow or green. Use contrasting colors for emphasis. Indicate relationships by lines and arrows. Number steps to be observed in a diagram or the action pattern of a process in sequence. Scale the proportions of visual aids which are concrete, realistic, and objective. Some objects may be distorted for emphasis if the visual aid is only suggestive as in the cartoon. Keep points which are to be compared close together. Word titles and legends simply and clearly with block or capital letters. Underline words which are to be emphasized. Avoid material or locations which will result in light glare from the visual aid. Sometimes humor may be used to advantage in the visual aid. Plan an appropriate setting and prepare an adequate place to show or hang cards, charts, or diagrams.

### *Using Visual Aids*

When using visual aids for instruction, avoid staging a show. Keep them unobtrusive. Emphasize the idea. Stand to one side or back of a chart. Use the nearest hand for a pointer. If you are left-handed, stand to the left; if you are right-handed, stand to the right. Watch the audience as much as possible. Cover charts when not in use if they distract attention. Time their presentation in the speech as a whole. Use them for introduction,

